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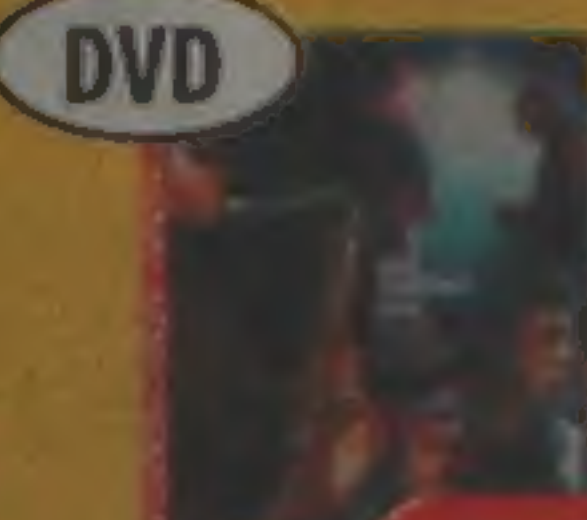
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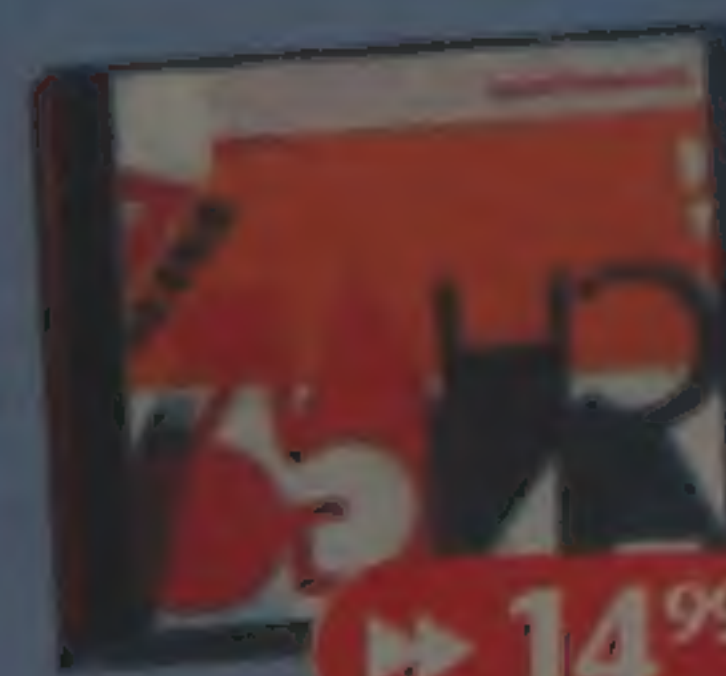
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ON THE COVER:

The new album from Les Tabernacles may be called *Born Ready*, but their fans have been waiting for it for a very long time • 19

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The new breed of editorial cartoonists • 4

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MEDIA JUNGLE



By PAUL MATWYCHUK

Drawn toward politics

In their June 29 edition, the *Edmonton Journal* ran an editorial cartoon by Malcolm Mayes lampooning the hundreds of activists who had descended upon Calgary during the just-ended G8 summit in Kananaskis. "I'm an anti-globalization protester!" proclaimed the skinny, bespectacled, buck-toothed character who Mayes created for the

occasion. "I smear myself with mud and crawl on the ground to symbolically get closer to the earth!" he announced from his mud puddle in the second panel. "I hope my protest will attract the like-minded," the now-filthy character said in panel #3—setting up the killer punchline in the final frame as he looks to his left... and discovers a *big fat dirty stupid-looking pig staring him right in the face!* Ho-ho-ho! Those G8 protesters! What a bunch of filthy ingrates, huh? As *This Modern World* cartoonist Tom Tomorrow once sarcastically put it, "Instead of protesting the economic rape of the world, they should just lie back and enjoy it."

Tom Tomorrow is only one of 21 cartoonists to be profiled in the new book *Attitude: The New Subversive Political Cartoonists*. And while it's easy, after looking at stuff like Mayes's condescending take on the G8, to lose faith in editorial cartoons as a vehicle for any kind of subversive or meaningful satire of current events, *Attitude* reveals that there are many hard-working, deeply committed (and deeply funny) artists out there

providing alternatives to the tired, bland, keep-the-status-quo commentary that's become a hallmark of the editorial cartoons in almost every daily newspaper in Canada (with the possible exception of Aislin from the *Montreal Gazette*)—a numbing style whose days may, thankfully, be numbered.

"Political cartooning as we know it—mainstream political cartooning—is a dying craft," writes *Attitude* editor Ted Rall (himself a cartoonist, famous as much for his minimalist drawing style as for his vitriolic wit). "Democratic donkeys and Republican elephants still prowl a hundred drafting tables and every city in America awakens to tortured analogies on the op-ed page—ships piloted by president-as-captain going down in a sea labeled 'deficit,' anyone?... [But] editorial cartoonists are getting fired like they're going out of style, because they *are* out of style. Newspaper consolidation and closures have cost countless cartoonists their jobs, but the sad fact is that readers have become too sophisticated for those 19th-century donkeys and elephants.

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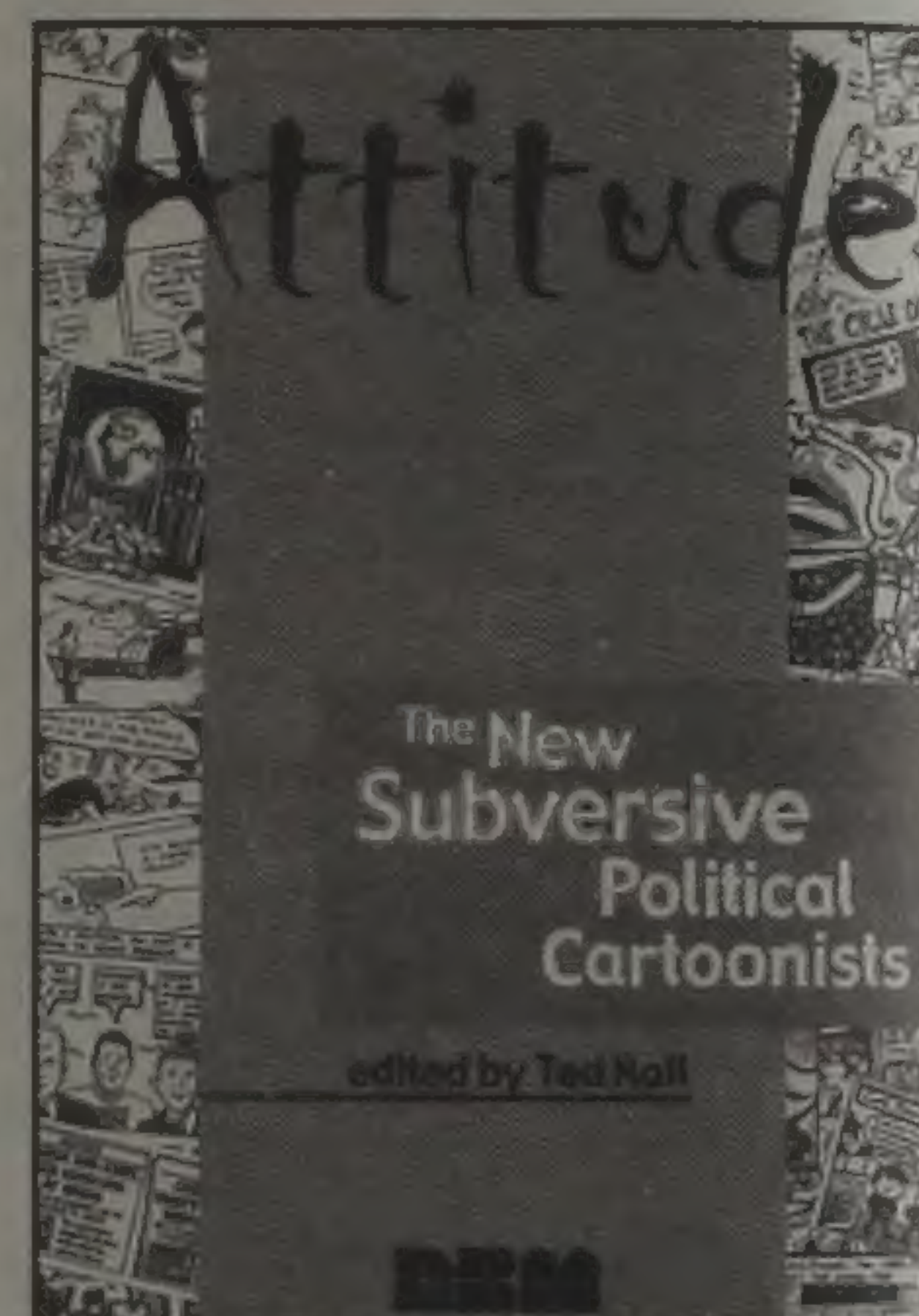
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Most editorial cartoonists draw in cross-hatched styles directly derived from Jeff MacNelly and Pat Oliphant's mid-'60s epoch; is it any shock that what worked against LBJ doesn't cut it now?"

And indeed, the drawing styles of

SEE PAGE 8

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THREE DOLLAR BILL



truth and
opinion
about
gay life

By RICHARD BURNETT

For whom the bell tolls

I wrote here last month that it would be only a matter of days before Canada would become just the second nation on Earth, after the Netherlands, to recognize gay marriage. And, believe it or not, it really happened last Friday when the Ontario Superior Court of Justice unanimously ruled that excluding same-sex couples from marriage is discriminatory and unconstitutional.

But it was Justice Laforme who really went in for the kill. "I find that there is no merit to the argument that the rights and interests of heterosexuals would be affected by granting same-sex couples the freedom to marry," Laforme wrote, adding, "I cannot conclude that freedom of religion would be threatened or jeopardized by legally sanctioning same-sex marriage."

Furthermore, Laforme stated, "I do not accept that the objective of procreation is a basis that can support the restriction against same-sex marriage. Rather, it could reasonably be

argued... that it appears to be a mere pretext used to rationalize discrimination against lesbians and gays."

The ruling is good news for gay-marriage poster boys Kevin Bourassa and Joe Varnell, one of the two same-sex couples who challenged the federal government for the right to marry. I met Bourassa and Varnell last month when they were promoting their just-published book *Just Married: Gay Marriage and the Expansion of Human Rights* (Doubleday), in which they detail their much-publicized January 2001 wedding at the Metropolitan Community Church of Toronto. Bourassa and Varnell had invited PM Jean Chrétien to their wedding; in their book, they reveal that Chrétien's office first sent them a form letter of congratulations, then sent a second letter a few days later uncongratulating the prospective grooms after someone in the PMO went "Oops."

"When my parents got married, they got a letter from the Prime Minister and the Governor-General," Bourassa says. "I did it for that reason. It's normal. I didn't mean to be provocative. I did expect a form letter. What I didn't expect was a two-faced approach by the Prime Minister."

"Whereas the Governor-General showed grace under fire," Varnell adds, pointing out that the vociferous reaction to Governor-General Adrienne Clarkson's own letter of congratulation "really helped show the homophobic idiocy of some people in this country. I mean, these [Canadian Alliance] political opponents were the first people in history to suggest that a form letter was a high crime misdemeanour that warranted censure!"

Then, last month, Bourassa and Var-

nell attended the triennial international conference *Marriage, Partnerships and Parenting in the 21st Century*, held in Turin, Italy. "It was incredible to be keynote speakers at this conference and to learn how Canada is perceived," Varnell tells me. "The whole world is watching and they are waiting to see how Canada reacts because we're seen as the next piece in the puzzle. What happens here will pull the United States along and add more pressure."

"Marriage is the gold standard," Bourassa adds. "That is the value that's being held in Europe as well. Gay marriage has to be portable and it has to be universal."

That challenge will see the light of another day. On this day, the Ontario Superior Court has given the federal government two years to extend marriage rights to same-sex couples. A recent Leger Marketing poll reports that more than 65 per cent of Canadians support gay marriage. At press time, though, it seems likely the feds will still appeal the ruling.

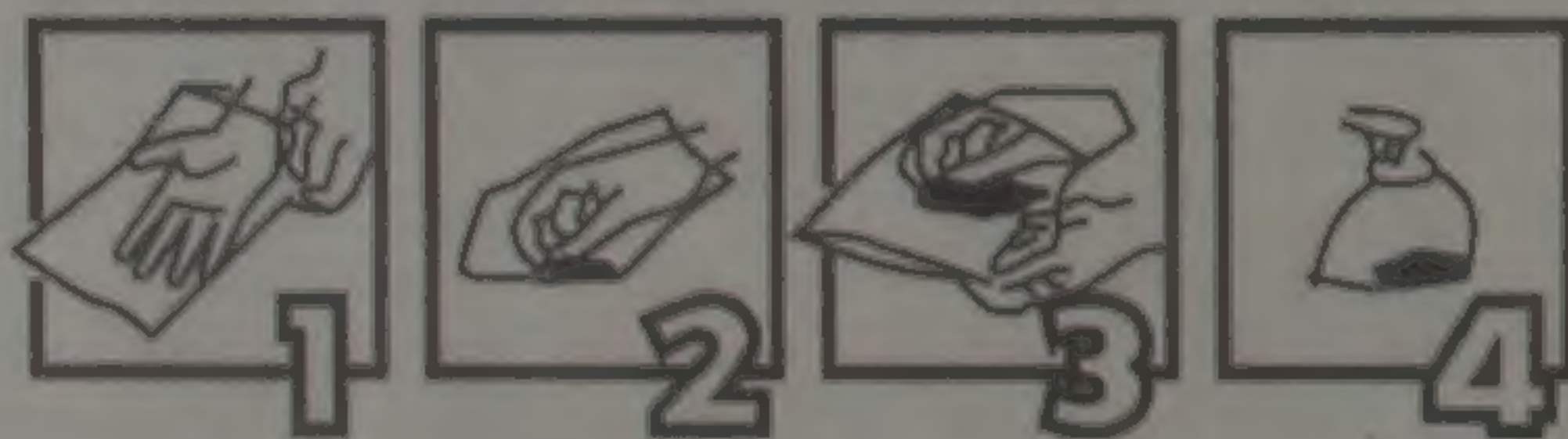
For John Fisher, executive director of EGALÉ, Canada's Ottawa-based national gay-rights lobby group (which also was an intervenor in the Varnell/Bourassa case), delaying the inevitable will only cost gay and lesbian Canadians hundreds of thousands of dollars more in legal fees, never mind all that time and energy better spent building their homes and families. "It is an outrage that the federal government has been wasting taxpay-

ers' money fighting to discriminate against its own citizens," Fisher says. "It's time for the federal government to catch up to society and respect the Court's decision and the Constitution."

Like Bourassa says, "Canadians have to understand that we will not be treated as second class. We will not go away, we will not be silent and we will not disappear." ☐

Essential buttplug: Surf to Bourassa and Varnell's website (www.samesexmarriage.ca) to learn everything about gay marriage in Canada.

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NEWS

INTERNET

Big trouble in digital China

CYBERSPACE—The Internet, love it or hate it, is the principal vessel of free speech in modern society. And because of that freedom, there's always going to be content on the Net that you're not going to agree with or even cringe in terror at—sites like the Ku Klux Klan's kids page, for instance, or any *Beauty and the Beast* TV series fanfic library. But in countries like China, where freedom of expression is just another word for social anarchy, the diversity of ideas floating around the Internet is considered a threat that must be hidden from the eyes of its citizens at all costs. And that's just what legislation like the Public Pledge on Self-Discipline for China's Internet Industry seeks to do.

Thus far, the pledge has attracted more than 300 signatories from Internet portals and Internet service providers (ISPs) since it was launched way back on March 16, according to a July 16 article in *The Guardian*. It began to garner the attention of Western media this week when Yahoo! China signed onto the agreement.

Its title sounds innocent enough, and on the surface its mandate of Internet promotion, cybercrime prevention and protection against intellectual property violations seems fairly benign, but that's not all the pledge is intended to do. It states that those who sign are prohibited from "producing, posting or disseminating pernicious information that may jeopardize state security and disrupt social stability." Since it holds ISPs ultimately responsible for the content of their hosted sites, signees must remove all material that is considered offensive from their sites themselves or face being shut down.

The pledge comes on the tail of China's huge promotional push of the Internet for commercial purposes, a marketing effort that's resulted in more than 38 million users and 280,000 websites in China as of April, according to the Xinhua news agency, but the country's Communist party is finding the abundance of easily accessible information increasingly difficult to suppress and have been using various techniques to reduce the Web's role as a forum for free discussion and a source of information otherwise unavailable in China's government-controlled media. A special police force constantly monitors e-mails and websites for keywords and messages that promote causes such as political diversity and the Falun Gong spiritual movement, and are responsible for blocking almost all access to human rights groups sites and Western and Taiwanese media. Chinese Internet cafés are already required to monitor and track the sites that their users visit and report to officials any individuals who visit sites that are considered



subversive—and lengthy prison sentences have been handed down to citizens accused of reproducing or spreading information from such sites. Such measures have proven costly and difficult to maintain, and so the pledge is meant to aid the dissent-stomping process by stopping free speech at its online source, although one has to wonder how effective it will be.

The Chinese media is naturally extolling the virtues of and need for the pledge. As an article in the March 27 *People's Daily* stated, the pledge is "aimed to advance the healthy and orderly development of the Internet industry in China" and that the basic principles of self-discipline under the pledge will be the "advancement of fairness, trustworthiness, patriotism and observance of the law." That, of course, is doubleplusgood. —CHRIS BOUTET

DRUGS

Let us spray

WASHINGTON—Last year, the U.S. government fumigated 207,000 acres of coca plants in Colombia as part of its campaign to stop cocaine at the source. This year, upping the ante in its war on drugs, the U.S. intends to target 370,000 acres. But there's a catch. A new law governing the Bush administration's overall \$14.5 billion (U.S.) budget for overseas operations stipulates that the same health and safety regulations that apply back home in America must be met for programs being run abroad. And questions are arising about just how safe all that weed killer those crop-dusters are spraying really is.

"Colombia is far away, but we are making decisions that can directly affect the health of thousands of people there," Senator Patrick J. Leahy (D-Vermont), who sponsored the law, said to the *New York Times*. "The American public and our own health agencies would not allow use of a toxic chemical like this on this kind of scale."

While the herbicide being dropped

is similar to the common agricultural wizzard Roundup, it's apparently a more toxic version (although the U.S. government won't reveal the exact composition because it's a trade secret). The American Environmental Protection Agency is investigating the safety of the spraying and, at least on paper, has the power to ground the program.

But there's political pressure to keep it flying. Florida Republican John L. Mica called Leahy's law, which took effect last January, "one more roadblock that the bleeding hearts tried to throw in front of our program." Mica, co-chairman of the House of Representatives counter-narcotics task force, told the *Times* that the herbicide in question is no more toxic "than what most people use in their backyards."

The people who are getting this stuff in their backyards disagree. The UN Commission on Human Rights has heard complaints from Colombians about the spraying causing "gastrointestinal disorders (e.g., severe bleeding, nausea and vomiting), testicular inflammation, high fevers, dizziness, respiratory ailments, skin rashes and severe eye irritation." And Ivan Gerardo Guerrero, a spokesperson for four Colombian governors from regions where coca farming is commonplace, complained to the *Times* that the American spraying "doesn't really take into account the human being. All it cares about are satellite pictures."

Still, incoming Colombia president Álvaro Uribe is cool with the program. It's kind of the best of both worlds for Uribe. He gets American support for being onside and isn't really hurting his nation's underground economy, considering that coca cultivation increased almost 25 per cent last year, despite extensive spraying. —DAN RUBINSTEIN

ENVIRONMENT

Dude, where's my carp?

WINDSOR, ONTARIO—The mosquito-borne West Nile Virus is killing birds in Manitoba and Quebec now. A meat-

eating fish from China called the northern snakehead which can walk short distances on land and live three days out of water has been found in a pond in Maryland. But perhaps most frightening of all is the invasion of Asian carp heading up the Mississippi River towards Canada.

The Asian carp, which grows up to a metre long and can jump about four metres, was introduced into the Arkansas aquaculture industry in the 1970s as a way to control algae and snails in fish farms. But some escaped, naturally, and started heading north. And now they may be in the Illinois River, the gateway to Lake Michigan and the Great Lakes—and scientists are afraid the Asian carp could destroy the commercial and sport fishing industries of the Great Lakes, doing hundreds of millions of dollars in damage in addition to the environmental catastrophe they'd create by consuming most of the food other fish rely on to survive. "The worst case is that they would find it very suitable and very much to their liking and they would grow to huge population numbers," John Rogner, a field supervisor with the U.S. Fish and Wildlife Service in Chicago, said to the *Milwaukee Journal Sentinel*.

There is a potential solution, according to the International Joint Commission, the binational organization that advises Canadian and American governments on issues affecting shared bodies of water. The IJC believes a temporary electrical barrier currently in place in a canal in Chicago should remain plugged in and recommends a second barrier, too. The funding for these experimental programs is in jeopardy, however, which is why the IJC sent letters to the Canadian and American governments last week urging them to fork over the \$700,000 (U.S.) needed to stop the carp invasion. Considering the relatively small investment and potential savings, it seems likely that the IJC will get its wish. But one gets the feeling we haven't heard the last of these fish. —DAN RUBINSTEIN

VUEpoint

By DAN RUBINSTEIN

Animal husbandry

Animal stories and weather stories. They make the news world go round.

If there's no sexy political scandal or inflated, out-of-context government initiative to anchor the front page, editors know where to turn. You just go with an article about how hot/cold/dry/wet/windy/snowy/locust-infested it's been lately. Or you take a gander at what the wire services are offering and capture your readers' attention with the latest triumphs and tragedies in the animal kingdom.

And it's been a busy few days over there.

This week's *Vue News* digest highlights the fishy Asian carp and northern snakehead menaces as well as the birds and bugs infected by the West Nile virus. But there's so much more to tell: Springer the orphaned orca whale was returned to her pod in the Johnstone Strait off the coast of British Columbia; six animals (five horses and one calf) were killed during what organizers have deemed another "successful" go-round at the Calgary Stampede; infrared cameras linked to lights and signs are going up on the Banff-Radium highway to warn drivers about wildlife on the road; more than 1,000 chickens were killed by the heat on a Camrose area farm; the British Hedgehog Preservation Society made enough noise to stop the slaughter of 5,000 hedgehogs on Scotland's Outer Hebrides islands; an HIV-positive Muppet will be joining the cast of South Africa's *Sesame Street*; and former Workers Compensation Board president Mary Cameron will receive a severance package totalling nearly \$400,000.

Most disturbing, however, and hitting closest to home, is the sad tale of the dead newborn dolphin found in the show tank last week at the West Edmonton Mall. The dead calf was left floating in the tank for several hours in full view of the busy mall while its mother Mavis grieved her loss by pushing the corpse around with her snout. Young Jimmy, spending the day at WEM with his folks to escape the heat, was left to wonder why the little baby dolphin was sleeping so deeply.

Although the mall's dolphins and their conditions are constantly monitored and receive passing grades, there have now been five young deaths—four newborns and a stillbirth. "Clearly, captivity kills," says a statement released by Edmonton animal rights group Voice for Animals. "Dolphins were never meant to be confined to a shopping mall.... Their lives have been shrunk to a tiny featureless concrete tank, forced interactions, performing for food, and the stress of constant noise and lights."

Forced interactions, performing for food, light and noise stress... not meant to be confined to a mall! People live like this all the time, only it doesn't make the news. ☹

Media Jungle

Continued from page 4

the cartoonists in *Attitude* run the gamut. Matt Wuerker, whose work appears in papers as varied as *Las Vegas Weekly* and *The Christian Science Monitor*, uses an almost 19th-century, Thomas Nast-influenced technique to lampoon our new corporate robber barons (his troll-like caricatures of squinty-eyed Newt Gingrich are particularly biting); in one strip, he proposes that America be declared a "monocracy"—one dollar, one vote! At the other end of the spectrum is someone like Scott Bateman, whose simply-drawn, pointy-nosed, broad-shouldered everymen embody the victims of the new American monocracy. (In one strip entitled "Oh Boy! Layoffs!"—which will probably resonate with Telus employees—Bateman's characters make remarks like "The company's stock price is much more important than me paying my mortgage!" and "Sure, I can't pay my bills, but at least the CEO got a huge bonus!") Often, of course, a stark draw-

ing style only makes the message more powerful—as in a Rall strip called "Society at a Glance." On the left is a bare-bones drawing of a prisoner sitting in a small, rectangular cell; on the right is an almost identical image of a white-collar worker seated in his small, rectangular cubicle. The image on the left is labelled "LOSER"; the one on the right is labelled "WINNER."

It's fascinating to see how powerful a political or social message can become when it's delivered in the guise of "innocent" cartoon drawings—to wit, Joe Sharpnack's simple sketch of a bland-looking little Catholic bishop looking at an immense pile of corpses and saying, "Mistakes were made"; or the episode of Clay Butler's *Sidewalk Bubblegum* strip entitled "America Gets Tough on Workplace Safety," which shows two baby-faced soldiers getting ready to toss an emaciated body into a mass grave as one of them remarks, "Remember, John...

Lift with your legs, not with your back!" It's hard to imagine the *Journal* (or any mainstream daily, for that matter) allowing a strip like that one to be published on its editorial page—it'd probably be dismissed as being "too political." Which is why the bulk of the artists Rall celebrates in *Attitude* publish their work in alt-weeklies,

Tom the Dancing Bug—the only strip Rall is willing to admit is better than his own—appears every week right here in *Vue Weekly*.)

And, as Rall's lively interviews reveal, these cartoonists often feel very passionately about the issues they address in their work—the very kinds of issues that tend to get short shrift or only cursory treatment in the mainstream press. Stephanie McMillan's childlike strips (her drawing style is sort of like a slightly prettier version of Lynda Barry) address subjects like vegetarianism, animal rights and the copyrighting of genetic formulas by agricultural conglomerates—all in a pointed but never strident manner. (She's terrific at exposing the ethical relativism that allows so many of us to focus on minor nearby injustices and ignore much more shocking crimes just beyond our field of vision.) And much of the work of *No Exit* creator Andy Singer consists of unrelent-

ing, hilarious attacks on North American car culture. These cartoonists regard their work as activism as well as art; McMillan, for instance, is actively involved in abortion clinic defence groups and the fight for immigrants' rights, while Singer regularly provides free illustrations to non-profit causes (especially environmental organizations and alternative transportation groups) in the hope that better images will help them communicate their viewpoints more effectively.

"Aspire to make a difference!" Joe Sharpnack says in his interview with Rall. "Make a difference in your town, your state, in your country, in your world! Do something that's worthy of consideration. Cartoonists were not granted their powers to sit around and make safe, lazy 'Bill Clinton got a blowjob!' jokes! Cartoonists have an obligation to the world they live in!" That doesn't necessarily mean that they have to go out and march in anti-G8 protests, but I would suggest they should probably do more than mock those protesters and their message from behind the safety of their drawing boards. ☐

"On the left is a bare-bones drawing of a prisoner sitting in a small, rectangular cell; on the right is an almost identical image of a white-collar worker seated in his small, rectangular cubicle. The image on the left is labelled 'LOSER'; the one on the right is labelled 'WINNER.'"

whose readers and editors tend to be younger, hungrier for more challenging and subversively satirical political commentary, and—perhaps most important of all—more sophisticated in their ability to appreciate unconventional ways of communicating ideas through graphics and images. (For instance, one of the best alternative cartoons around, Ruben Bolling's

Tom the Dancing Bug

LOOKS LIKE A RAIN DELAY, FOLKS, SO I'D LIKE TO PASS THE TIME BY TELLING THE INFAMOUS TALE OF...

WELL, SHAREHOLDERS PAID TOP DOLLAR TO FILL THE CORPORATE ARENA WHERE C.E.O.s WOULD SLUG IT OUT IN THE SPIRIT OF AGGRESSIVE BUT FAIR COMPETITION.

LOOKING BACK, THERE DID SEEM TO BE SOME IRREGULARITIES IN STRATEGY--AS THOUGH THE GAME WASN'T BEING PLAYED TO WIN.

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BUT IN EXTRA INNINGS, WHEN PUSH CAME TO SHOVE, THE C.E.O.s DECIDED TO ADMIT THAT THEIR SELF-SERVING SHORT-TERM THINKING WOULD STOP THE GAME.

LADIES AND GENTLEMEN, IT IS NO LONGER IN THE INTEREST OF THE C.E.O.s TO CONTINUE PLAY.

THE GAME'S LEADERSHIP PROMISED REFORM, BUT YOU KNOW HOW THAT GOES!

I'M AS ANGRY AT THESE GUYS AS YOU ARE!

CORPORATE ALL-STAR RESPONSIBILITY

HEY! HE'S WEARING A GLOVE!

CORPORATE ALL-STAR WASN'T THIS GUY PLAYING THIRD BASE IN THE EARLY INNINGS?

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Swim pickings



Resign yourself to the summer heat and buy yourself a swimsuit!

BY JULIANN WILDING

Even diehard shopaholic freaks have to admit that finding the right swimsuit is a god-damn pain in the ass. Why? Because you're a scrap away from nude, your thighs are exposed, your ass is on display, everyone can see your bare belly and how big your tits really are, your stretch marks, cellulite and bikini line have nowhere to hide—when all you want to do is look all hip and sexy and comfortable and you. Right.

Which isn't to say that swimsuit buying is a lost cause. The first thing people have to do in order to avoid disappointment is to have realistic expectations. You know what your naked body looks like. Even the most meticulously styled, work-of-art swimsuit cannot perform miracles—your body is not going to change nor will certain areas conveniently disappear if only you can locate that one "right" swimsuit. Glossy magazine articles to the contrary, swimsuits aren't even that great for camouflaging your trouble spots because they're... you know... *so very small*. If you can approach your shopping trip

with a realistic attitude, you'll already be ahead of the game.

The next concept to keep in mind is that uncomfortable is *not* sexy. If you find yourself trying on swimsuits that you don't really feel like you can relax in, chances are others will pick up on your awkwardness much faster than they'll notice the "elegant floral print" or "slimming stripes" or "cute pink glittery designs." Most of us simply don't spend much time during the day hanging around wearing next to nothing in front of others—and for most of the year, we're conditioned to hide practically our entire bodies. Then summer comes

along and suddenly the message changes: let it all show, but make it look good at the same time. People suddenly can't get away with having a few secret body issues because now *they all show*; as a result, many shoppers feel shy and paranoid in front of the swimsuit racks.

Two if by sea?

I did a little trial swimsuit shopping for this article, and I must admit I was filled with apprehensions, it's been a while, I don't know if the sizes are the same, will I find one that will cover my booty, have I ever worn a bikini before and liked it? To my relief, however, it really wasn't a hellish experience at all. The first thing I noticed was that while it's tough to find really hip one-pieces,

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there are plenty of pretty nifty little two-pieces that are worth trying on, even if you're not used to the look. (They're not all for teenagers and modelling school graduates!) They're also not nearly as skimpy as everyone makes them out to be.

Besides, *everybody* should be able to just wear a bloody bathing suit. Be realistic about your body type, but wear what makes you feel good, relax about your appearance and don't worry about what other people think. If you pick out a bathing suit that you think is cool or interesting, you'll feel cool and sexy when you put it on—and as a result, you'll *look* cool and sexy. By contrast, if you can't even come out of the changing stall because "someone might see you," then you'll probably spend most of your time hiding behind your towel at the pool or beach as well.

It's probably a good idea to look around at stores where you've found clothes you like in the past—the same lines often do swimwear. There are some really funky patterns out there this year: besides your basic one-shade or Hawaiian florals, Roxy by Quiksilver has suits in punk-rock plaid, French-Inspired navy stripes, intricate, non-kitschy florals and sassy military camouflage. (One style even comes with a miniature belt through miniature belt loops, while the other has a small utility pocket over one breast.)

If this article accomplishes nothing else, I hope it's inspired a few

people to overcome their hangups and enjoy wearing bathing suits. Naked limbs are nice. ☺

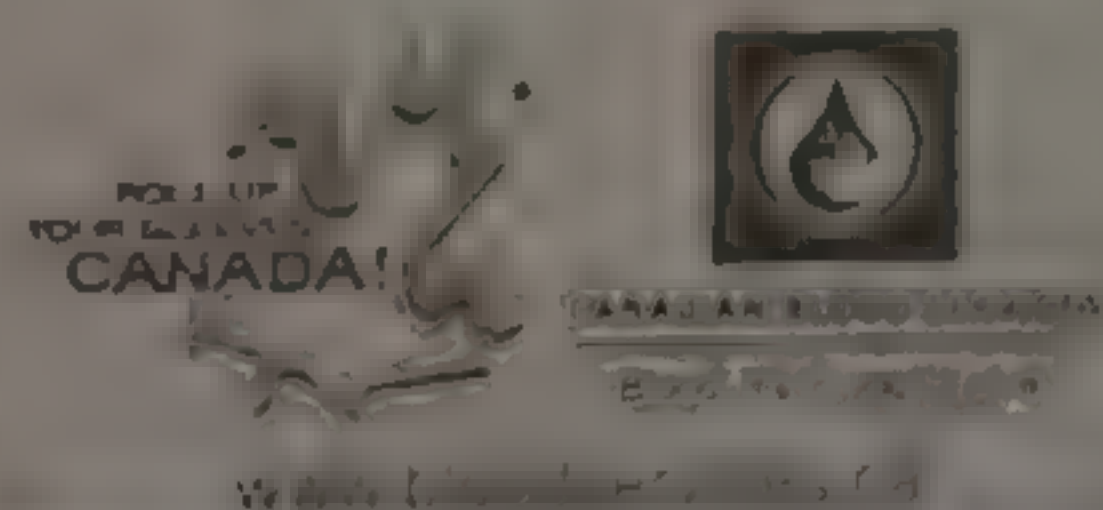
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BY DENNIS LOY JOHNSON

Disappearing author syndrome

It was something I'd noted in my column before, so when I mentioned two weeks ago that books such as J.D. Salinger's *Catcher in the Rye* and others by Jack Kerouac, Vladimir Nabokov and Paul Auster were kept behind the counter in many stores in the U.S. Barnes & Noble chain of bookstores, I didn't go into too much detail. Then I got two "gotcha" letters from readers who'd found *Catcher* at a B&N. "What gives?" they asked.

Good question.

The first time I heard about the disappearing author syndrome at B&N was three years ago when I interviewed Elena Skye, a former independent bookstore owner in Hoboken, New Jersey who'd taken a managerial position with B&N. She'd mentioned a wide range of authors were "all kept behind the register because they get stolen a lot."

"A young kid looking at [B&N's] lit section won't find any of them. That really breaks my heart," she said.

Three years later, I checked back last week in the Hoboken store and *Catcher* was not on the shelf in the fiction section. But what about other B&Ns?

I went to one of Manhattan's biggest B&N outlets, the one in Union Square, where, months before, I'd seen many of the authors Skye had mentioned in a case behind the counter. Inquiring then as to why they were back there, one employee said they were popular with shoplifters while another said, "They weren't good for kids."

This visit, I went directly to the fourth-floor fiction section to see if I could find, say, Salinger. I could, as it turns out, but I also found a note taped to the shelf in the "A" section: "PLEASE ASK FOR TITLES BY PAUL AUSTER AT 1st FLOOR CUSTOMER SERVICE DESK." None of his books were there. Nearby, another note suggested asking about Martin Amis. His complete oeuvre was missing too. Also absent: Charles Bukowski, William S. Burroughs, Nick Hornby, E. Lynn Harris, Jack Kerouac, Milan Kundera, Vladimir Nabokov, Salman Rushdie and numerous others.

I asked an employee stocking a nearby shelf why Martin Amis wasn't there. "He used to be pretty heavily shoplifted," she said. "Martin Amis gets heavily shoplifted?" I said. "Well, not so much anymore," she said, looking sheepish. "Now he's one of those

writers they keep down there for other reasons I'm not so sure about."

At the giant B&N on Sixth Avenue and 21st, the first sign in the fiction section read, "MARTIN AMIS TITLES, ASK EMPLOYEE." Also missing: Don DeLillo, Philip K. Dick, Gabriel García Márquez, Chuck Pahlanik, Tom Robbins, Kurt Vonnegut and many more.

"I'm not supposed to tell you this," one young man explained to me, "but it's because of shoplifting." "They're too risky or something," said another. (At the Fifth and 48th B&N, though, it seemed no books had been kept off the shelves.)

I called the managers of some of the stores I visited. Greg Fiechter, of B&N's Union Square store, said books were taken off the shelf because of popularity—and the fact that the fiction section was on the fourth floor. "There are people that don't want to go up to the second floor, let alone the fourth floor," he said. "You tell them there's an escalator and elevator and they look at you." Bringing the most popular authors down to the first floor actually increased sales, he said.

Karen Catalanotti, manager of the B&N at Sixth and 21st, also cited popularity and making things easier for the customers as reasons for the odd policy—although the fiction section in her store is on the first floor. "If it's a heavily requested or popular author, like Jack Kerouac, we'll keep it behind the register for people so it's there when they ask for it," she said. But she added, "We try to always keep a copy in the section, because sometimes a customer will go to the section." When I visited, not a single book by any of the authors was on the shelves.

Finally, B&N spokeswoman Carolyn Brown reiterated to me what store managers had said—it was about customer convenience and had nothing to do with any kind of community sensitivity.

But it seems notable that B&N staffers—on this occasion and others—never cited those reasons for why they were told to pull books, although they disagreed amongst themselves.

Still, everybody's reasons seemed reasonable in one way or another. Unless, that is, you think about that shy kid Elena Skye mentioned, wandering through the fiction section, wondering about that edgy writer he'd heard about... who isn't there. ☐

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WHACK
#*@%!

By DAVID DICENZO

Weekend at tourneys

As a hacker, most of my rounds of golf are brutal joint efforts with buddies. Rarely do I get the opportunity to play in a tournament. The last couple of summers, however, I've been fortunate enough to get an invite to a little event put on by the Edmonton Trappers. (If only I could smack the golf ball remotely as well as the Trap hitters are tattooing the baseball this season...)

I have to admit, I've been pleasantly surprised by my performance in the tourney my last two times out. My inability to break 90 has become a rather infuriating problem for me these days, but in last year's Trapper event, I manufactured a solid 87 to win the blue jacket for best net score with handicap—unfortunately, my victory was a bit tarnished as the golfer with the actual low tally was booted from the podium on a technicality. I actually did even better this last time out, recording an 88 at the terrifying Goose Hummock (a much harder course than Ironhead in

2001), which included two fat sevens in the last four holes. Man, I'm clutch.

I really don't understand why I can post decent numbers in a more pressure-packed (albeit friendly) environment. Maybe I'm cut out for the tournament format—who knows? Maybe I should try to compete in more of them because unless a few skins are on the line, playing with buddies doesn't bring out my competitive animal instincts (my girlfriend's loud father being a notable exception). Tournament golf requires a great deal of preparation and players, pro or amateur, go to incredible lengths to get the most from their game.

"I consider a couple of things," says local de Boer's instructor and part-time toumey player Glen Erickson. "First, am I familiar with the course? If yes, then I feel good about playing aggressively. If I haven't played the course, I'll play it once and see where I can get aggressive. But when you're playing an unfamiliar course, keep it in the middle of the fairway and the middle of the green."

That's bang-on. Though I had played the Goose a handful of times and knew where the trouble lay (i.e., everywhere), I followed Glen's advice and took a relatively conservative approach to keep the ball in play. The Goose isn't exceptionally long, so I was able to keep my driver in the bag most of the day. One of the two occasions I used it was a fade that stayed in the short grass, while the other was a straight pull that crossed not only my fairway, but also the one on the hole next to me. Moral of the story? The three-iron's your friend if you want to keep it safe and in the middle.

Of course, when you talk about separating the men from the boys in a tour-

nament (and because so many females are playing these days, the women from the girls, too), you need to look at the short game. Watch a PGA event on television and you'll quickly understand that everyone can strike the ball well. What all of them can't do so reliably is chip and putt. "You need to become familiar with the speed of the greens," says Erickson. "The better the field, the more important the play around the green is."

But tourney preparation can go much deeper than a plan on how to execute. When it comes to golf, the mind is the key muscle—and many players, Erickson included, consult psychologists to get the grey matter up to par before worrying about the greens. "It's tremendously beneficial," says Erickson. "It helps me simulate competitive situations. Nicklaus said he could envision things like ball flight and the trajectory of the shot he wanted to hit. He saw it all before and then pulled the trigger."

Erickson's mental masseur is a gentleman named Dustin T. Shannon-Brady, who's based at the Grail Institute in Sherwood Park. A former instructor at the University of Alberta, Shannon-Brady has numerous clients, many of whom are local golfers trying to get an edge to their game. In fact, the doctor has come up with an entire program dedicated to the game called Total Golf. His main premise is that mind and body have to be integrated in order to achieve success on the fairway. Reducing your anxiety is important.

And of course, setting goals is kinda crucial, too. "If you don't have a commitment to a process, you likely won't be consistent," says Shannon-Brady.

And really, shouldn't all of us golfers be committed? ☺

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Feeding the kitty

Making homemade pet food requires specialized knowledge

BY DAVID DICENZO

I vaguely remember a strange night years back when my friends and I parked in front of the tube to watch some late-night programming. A few of us were closet cooks so it wasn't exactly out of the ordinary that we decided on a show about food preparation. I won't pretend that we were all thinking clearly, but moments into the show we knew something weird was going on. The hosts were two decidedly effeminate dudes and the recipe they were preparing was disgustingly simplistic—a nasty-sounding batch of muffins, or something along that line. Between their lispy explanations of ingredients, the duo paid a lot of attention to the puppy at their side.

I was the first one to pipe up. "These guys are cooking for the dog!" I yelled. The boys all agreed and we shared a good laugh when Mike, a known eccentric from the first day I met him in grade five, proclaimed, "This is the greatest show on television." (My love of basketball and appreciation for the exquisite acting skills of Ken Howard means no program could ever replace *The White Shadow* in my affections, but hell yeah, a cooking

show featuring two gay guys and their dog was entertaining indeed.)

Unfortunately, I don't have a puppy of my own to cook for. I do, however, have the coolest cat in the world and the fact that he begs for food throughout the day makes him a good test subject. Vic (named after my old man, who, like the orange and white feline, was temperamental and preferred things his own way) is a celebrity of sorts among my Edmonton friends. I actually get inquiries—sincere ones, I think—about how he's doing. Everyone

cooking

knows that Vic loves his food, so I was interested in seeing how he'd react to some homemade grub.

Making your own pet food is a delicate proposition. Never, ever do you put processed food in a recipe, mainly because the salt content will be too high. You really have to be careful, but seeing as Kate, my better half, is doing a doctorate in animal nutrition, I thought she'd be a big help. She definitely was. When I asked for her two cents, she hopped on to all these scientific websites to get the skinny on what a cat's nutritional requirements are. She then picked a few recipes and we went at it. The one we tried was called Dr. Strombeck's Reef Diet (www.ameritech.net/users/critterz/crf_recipes.htm). It called for four ounces of lean beef (contains necessary tau-

rine, calcium and phosphorus); half an ounce of clams, in juice; half a cup of cooked, long grain rice (mmm... fibre); two tablespoons of chicken fat; one and a half calcium carbonate tablets (about 600 mg); and small amounts of both a multivitamin and a B-complex vitamin.

All I had to do was throw the stuff in a blender and hit purée. We did augment the recipe a bit, leaving out the chicken fat and vitamins. (Nice, eh?) The mess in the blender had a sick-looking pink tone to it, kinda like something they make the contestants ingest on *Fear Factor*. "It's rude," said Kate.

Vic: short for victim?

But Vic's the judge and jury in this case, so we left the final verdict up to him. When we threw it in front of him, he took a couple of extra sniffs and eventually started lapping up the mixture. He did take an unexpected break and then lost interest, but after I sprinkled a few nuggets of his favourite dry food on top, he polished off the bowl. I kept a keen eye on him that evening, making sure we hadn't made the little guy sick, but he was his usual interesting self—cold, wet nose and all. He had the same meal in the morning and all was looking good. I had worried about using raw beef but Kate reminded me that if Vic was in the wild, he'd eat a mouse or bird whole. Good point.

Again, extra care is necessary if you decide to make your own pet food. If this is something you want to do on a regular basis, don't rely on the Internet for a recipe. An exact science this certainly is, so you may want to consult with someone in the know before you take a stab at it yourself. Who, you say? Well, a vet with a good nutrition background could be a candidate. So would a nutritional consultant at a pet food company.

Hmmm, getting advice on making your own pet food from a pet food business. I guess if they refuse to help, you could at least put in an order. ☺

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Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$\$\$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$\$\$

Dante's Bistro (17328 Stony Plain Rd., 486-4448) Enjoy our diverse menu in our bistro or on our rooftop patio. \$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$\$

Matess Urbani Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. Only smoking. \$\$\$

Nina's (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$\$\$

Riverside Bistro (Thornton Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. \$\$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere. candlelight at night to warm your heart. \$\$\$

Stormin' Norman's (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$\$\$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$\$\$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chef's Tom and Christian entertain you for lunch, dinner or a late night snack. \$\$\$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopel's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

Café Amandine (8711 Whyte Ave., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-Free Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$\$\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

Espressionz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. \$

Jazzberries Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome \$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWorks Internet / New Media Café (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-

7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8169) The eclectic and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St., 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon-Fri. Smoking. \$\$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$\$

Da De-O (10548 82 Ave., 433-0910) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$\$

COMMUNITARIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

David's Restaurant & Lounge (8407 Argyl Rd., 468-1167) Featuring AAA Alberta beef and a great patio. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$\$\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the VUE Weekly 2000 Golden Fork Awards. Non-smoking. \$\$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$\$

Keegan's Restaurant (8709-109 St. & 12904 97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

The Motorsant (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

Pradera Café (10135-100 St., 493-8994) Prime rib Fridays Chateaubrand Saturdays (carved tableside). Sundays (7am-2pm). New & improved \$14 breakfast buffet. \$\$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, home made cooking. Licensed. Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Sheeky's (7623 Argyl Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-

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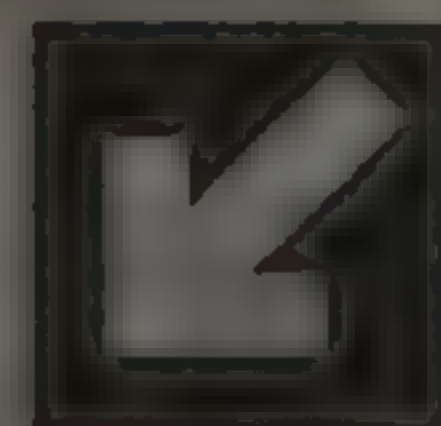
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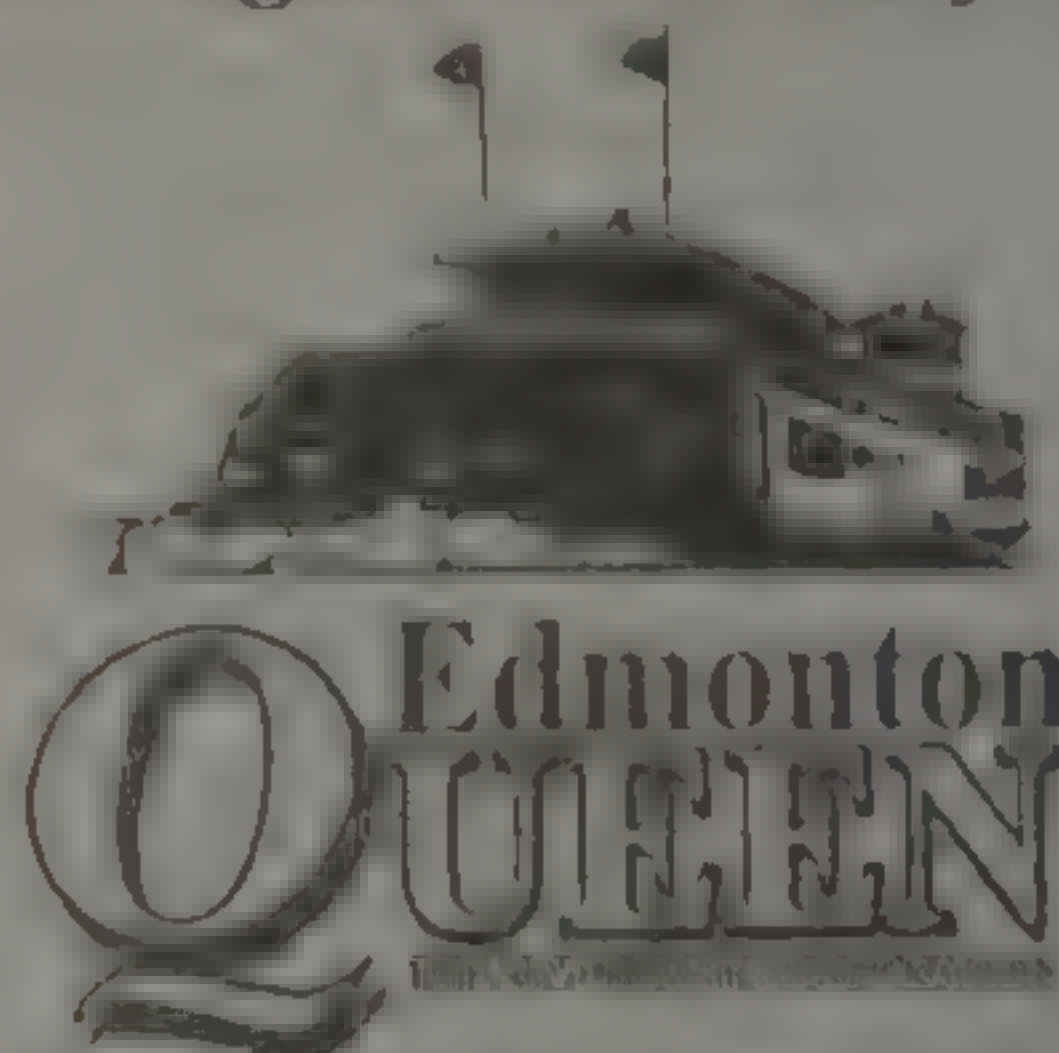
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The patio at Packrat Louie's in Old Strathcona

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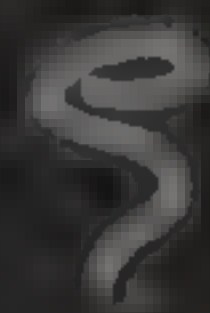
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DISH WEEKLY

Continued from previous page

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$5

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old heidstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$5-\$55

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-55

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$55

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$5

EAST INDIAN

Asian Hut Restaurant (4670-99 St., 430-8267) Try the best East India has to offer. \$-55

Jalpur (3005-66 St., 414-1600) A small establishment with great cuisine. \$5

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$5

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$5

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$55

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$5

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$5-\$55

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$55

La Bohème (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$55

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning

Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Pabo now open. Non-smoking. \$5

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$5

GREEK

Grub Med Restaurants (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$5-\$55

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$5

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$5

Symposium on Whyte (10439-82 Ave., 2nd floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$5

Sytaki Greek Island Restaurant (1631-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$5

Yiannis Taverna Restaurant (10444-82 Ave., 433-0768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$5

IRISH PUB

Cellar (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-55

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. Smoking. \$55

O Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$55

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-55

ITALIAN

Allegro Italian Kitchen (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$5

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$5

Eastside Mario's (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$5

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$5

Il Portico (10012-107 St., 424-0707) Trendy downtown

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DISH WEEKLY

Continued from previous page

restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St.,
Callington Mall, 489-5619) Relaxing Italian dining.
From pastas such as fettuccine Alfredo to dishes such as
steak Diane. Non-smoking. \$\$\$

Italia Ristorante Italiano (512 St. Albert Trail, St.
Albert, 459-8090) Delicious homemade Italian food. \$\$\$

La Spiga (10133-125 St., 482-3100) In the heart of High
Street. \$\$\$

The Old Spanish Factory (11111-111 St., 482-3100)
Heaping plates of spaghetti served with our patented
thick, tasty sauce. Non-smoking. \$\$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family
restaurant. Non-smoking. \$\$\$

Piccolino Bistro (9112-142 St., 443-2110) Beautiful,
uncomplicated Italian fare in an appealing environment. \$\$\$

Sicilian Pasta Kitchen (11239 Jasper Ave., 488-3838;
805 Saddleback Rd., 435-3888) Two great locations, one
mission. Great Italian cuisine. \$\$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of
Little Italy, serves delicious authentic Italian fare. Non-
smoking. \$\$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona
Hotel, 474-9860) Authentic Italian cooking. Tantalizing
appetizers, pizzas, calzones, pasta, sandwiches and
entrees. Smoking in the lounge. \$\$\$

That's Aroma (11010-101 St., 425-7335) The garlic
specialists, offering fine Italian cuisine. \$\$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary
Trail South, 702-2060) Pasta by day, party by night!
Edmonton's hottest new restaurant for delicious and
affordable pasta. Smoking in the lounge. \$\$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great bar-
becue chicken and ribs with lots of food on your plate.
Non-smoking. \$\$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy ec-
lectic Italian food in an intimate funky atmosphere. Dinner
or drinks, featuring live jazz every weekend. Wheelchair
accessible. Non-smoking. \$\$\$

Furusato (10012-82 Ave., 439-1335) Cozy restaurant
featuring a choice selection of meals from the Land of the
Rising Sun. Non-smoking. \$\$\$

Kyoto (10128-109 St., 420-1750; 8701-109 St., 414-
6055) A varied selection of sushi & entrees. Try our tata-
mi rooms. \$\$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese
restaurant in Edmonton for a good reason. Non-smoking. \$\$\$

Nagano Japanese Cuisine (10080-178 St., 487-8900)
Authentic Japanese food. Extensive menu choices from
sushi to pan fried dumplings and teriyaki beef or chick-
en. Open for lunch and dinner. \$\$\$

Korean Bul-Go-Gi (8813-92 St., 466-2330) Authentic
Korean style barbecue. Licensed & take-out. \$\$\$

Valparaiso Latin Canadian Club (10816-95 St., 425-
5338) Great Latino food! Great Latino music! Open
Thursday, Friday and Saturday at 7 p.m., Sunday at 3
p.m. Free tango lessons on Thursdays. \$\$\$

Parkallen Restaurant (7018-109 St., 436-8080)
Multiple-award winning restaurant and menu. Authentic
Lebanese cuisine offered in an elegant atmosphere. Large
extensive wine list with rare Lebanese and French classics.
Reservations recommended. \$\$\$

Sahara Sands (8120-101 St., 433-3337) Try the best of
Lebanese and Mediterranean food. \$\$\$

Tropika (6004 Calgary Trail S., 439-6699) Malaysian cu-
isine with eclectic style served for lunch & dinner. \$\$\$

Valentino's Restaurant (Bourbon Street, West
Edmonton Mall, 444-3344) Valentino's offers great food

Steaks, gourmet pizzas and pasta, with a touch of
Mediterranean cuisine. Smoking and non-smoking. \$\$\$

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes
in a trendy neighbourhood, perfect for your next fiesta.
Non-smoking. \$\$\$

The Mongolian Grill (10104-109 St., 420-0037) Fun,
creative Mongolian barbecue. You select the meats and
vegetables, we'll prepare them. \$\$\$

Aline Patisserie (9925-82 Ave., 988-9312) Quality
French breads and pastries. Also serving sandwiches,
quiches and specialty coffee. Non-smoking. \$\$\$

Funky Pickle (10441-82 Ave., 10835-Jasper Ave.,
17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton
Journal Summer Reader Survey, 1996-99; Golden Fork
Award, 1999-2000; Edmonton Journal four-star rating. \$\$\$

Park Lounge & Sports Bar (Franklin's Inn, 2016
Sherwood Dr., Sherwood Park, 467-1234) "More than
worth the trip." Sherwood Park's best pizza for over 15
years. Unbelievable daily specials to complement our full
menu. \$\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-
award winning. Same owner/operator since 1986.
Serving up Edmonton's finest pizza, Lebanese salad and
donairs. \$\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous
pizza since 1970. Made with fresh ingredients and no
preservatives. Try our Popeye—it's our specialty. We also
offer small dishes for individuals. Non-smoking. \$\$\$

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439)
We offer an extensive food menu, 5 draft lines and a
large selection of beer favorites. For entertainment we
have 3 pool tables, darts, 7 VLT's and a big screen TV.
Smoking and non-smoking. \$\$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu
selection. 14 different types of beer brewed on site.
Brewery tours available. Smoking. \$\$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.;
Luton Centre, 3rd Level; West Edmonton Mall near
Entrance #8) Your comfort spot, with a great selection of
British favourites—appetizers, burgers, salads and of
course the finest British and Canadian beer and single-
malt Scotch. Smoking in the lounge. \$\$\$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites
Hotel) Comfortable, cozy after-hours entertainment. '60s-
'80s music at its very best. Thurs-Sat evenings. \$\$\$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy
our 25+ custom martinis, 15+ single-malt Scotch collec-
tion, evening steak sandwich specials and selection of
craft beers all in an environment conducive to relaxation!
Non-smoking restaurant. \$\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446)
Great food, large servings and value for your money.
Smoking. \$\$\$

Nicholby's (11066-156 St., 448-2255) Great, eclectic
pub fare. Sandwiches, wings, appetizers. \$\$\$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526)
Edmonton's only Caribbean and continental sports bar.
Featuring 11 flavours of wings and the best jerk chicken
in the city. Daily specials. Sun, Mon: WWF Wrestling Nite;
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Les it forward



With *Born Ready*, Les Tabernacles have spawned a kickass first CD

By PHIL DUPERRON

It took as long to create as a flesh and blood child, but *Born Ready*, Les Tabernacles' first offspring, is out and ready to give your ears a good beating. As with anything worthwhile (including babies), it didn't come without pain, but it's already got the band hot for their next recording experience.

"It took far too long," says Jailhouse Rob, the band's wild frontman. "We've been working on it for about eight months. It was kind of cool in some ways 'cause we got to go back and really redo some of the things on the record we felt were inadequate. It added a bit more time to develop the album better, I suppose. I think there's something to be said for doing an album in a shorter period of time, where you can just crank it out and not worry about everything else or thinking too much, because you don't have the time to think."

Les Tabernacles have been wowing crowds at home and abroad with their big underground rock sound for several years now. When the crowd's good and charged up, the band even shower them in frilly undergarments fired from their "panty cannon." But until now, all people had to remember them by once their concerts were

over was their throbbing eardrums. Now, with *Born Ready*, you can take them into your home and annoy your friends and family with loud, sweaty rock 'n' roll whenever it strikes your fancy.

While bands like Les Tabernacles make rock 'n' roll look easy—nothing but a laugh a minute—distilling your music onto a little plastic disc can be a numbing experience. "Everyone's freaked out about their first record, and we're certainly no exception," says Jailhouse. "There were times when we were just terrified the album would be awful. I'm so fucking relieved to have this record done and out. I think there was a time where we felt really bogged down—it felt like we were never going to get it done and we were getting really discouraged.... It's been a really stressful time, but people like [engineer Scott Franchuk and Old Reliable's Shuyler Jansen] really helped us see that you have to just keep going. Keep chugging away and it'll get done and everything will get better. Shuyler said to me, 'Right now is the most difficult time for a band—ever.' Right before you're about to put out your first record is the most difficult time you can have."

Kickass, not half-ass

Working together through the good times as well as the rough ones brought the band—Jailhouse Rob, lead guitarist the Reverend Charles Theodore Butch, rhythm guitarist Johnny R. Soule, bassist Al Camino and drummer Denim D-Man—together as a unit. They found their

strengths (e.g., creating a blazing wall of guitars), as well as ways to make up for their weaknesses. The disc does a good job of capturing the raw live energy of the band, while adding some nice studio touches like keyboards and more harmonies. You can tell they're more than a little fired up by the experience and they're as excited as they are nervous about the record hitting the street.

"All of us," says Butch, "have played in enough half-assed bands at one point or another to finally figure out that in this band there's something fucking real. Something that counts, something that's going to make a fucking impact. I've said this a hundred times, but it doesn't



sound like a record that should be coming from an Edmonton band—and I still strongly feel like that."

Butch's comments aren't meant as a dis against Edmonton bands—in fact, Les Tabernacles think they're only one of many talented bands struggling to make do here, so distant from Canada's music industry centres, Vancouver and Toronto. But happily, Butch notes, many bands nowadays are coming from smaller cities, pointing out Victoria's Hot Hot Heat as an example, partly because of the buzz circulating around them and partly because they were nice enough to lend us their relatively quiet dressing room for this interview.

"They didn't rise above the scene in fucking Victoria, of all places,

because there was such a big scene there," says Butch. "They rose above it because they were fucking good, you know? I feel the same way. The fucking cream rises to the top. Shit floats to the top too, but so does the cream." Almost on cue, the band begins discussing just what mixture of cream and shit they fall into.

"There's so many bands in Edmonton right now coming out with amazing records," says Soule. "It's unbelievable. Bands in Edmonton right now are recording really good, solid albums."

"It's awesome," continues Jailhouse. "They're getting the word out that Edmonton has kickass bands. I think, in a way, there's a new breed of bands that are really making some impact nationally, not just within Edmonton. As that goes on, there's going to be another, younger generation of bands. They're young and they're hungry."

Motor doesn't run

While hunger for success is a fine companion for an up-and-coming band, it won't get your disc out, much less convince anyone to listen to it. Tired of doing everything on their own, Les Tabernacles tried to hook up with Motor Records for distribution, and as Soule says, "to help push us a little bit along the road, so we didn't have to do everything ourselves. It was starting to drive us crazy having to take care of everything ourselves."

Unfortunately, because the company was so new (*Born Ready* was to be its inaugural release), Motor

couldn't guarantee the distribution deal, leaving them with a disc ready to go and no one to press it. Luckily, a good friend at Vancouver's Teenage Rampage Records came through and was able to cut a deal with only a day's notice. It added some last-minute stress, but in the end the band thinks they're in good hands.

With many dissatisfied or maturing people turning away from what they see as increasingly sanitized and commercialized punk, underground rock is quickly becoming the sound to give folks their bad boy fix. "It's a good time for underground bands, because it's real and it's threatening, whereas all the latest punk rock has been so watered-down," says Jailhouse.

Of course, all the media hype about the current so-called rock revival means that anyone playing fast and loose rock will be compared to a handful of successful bands like the Hives and the Strokes. But Les Tabernacles are drawing their inspiration closer to the source. Bands like the New Bomb Turks, Gas Huffer and Mudhoney didn't reach meteoric heights on the charts, but they instilled a new generation of musicians with a desire to rock out in the underground.

"If those fucking bands came out now," says Butch, "they would fucking pulverize so many of these prissy bands that claim to be rock 'n' roll."

So, with the release of *Born Ready*, let the pulverization begin. ☺

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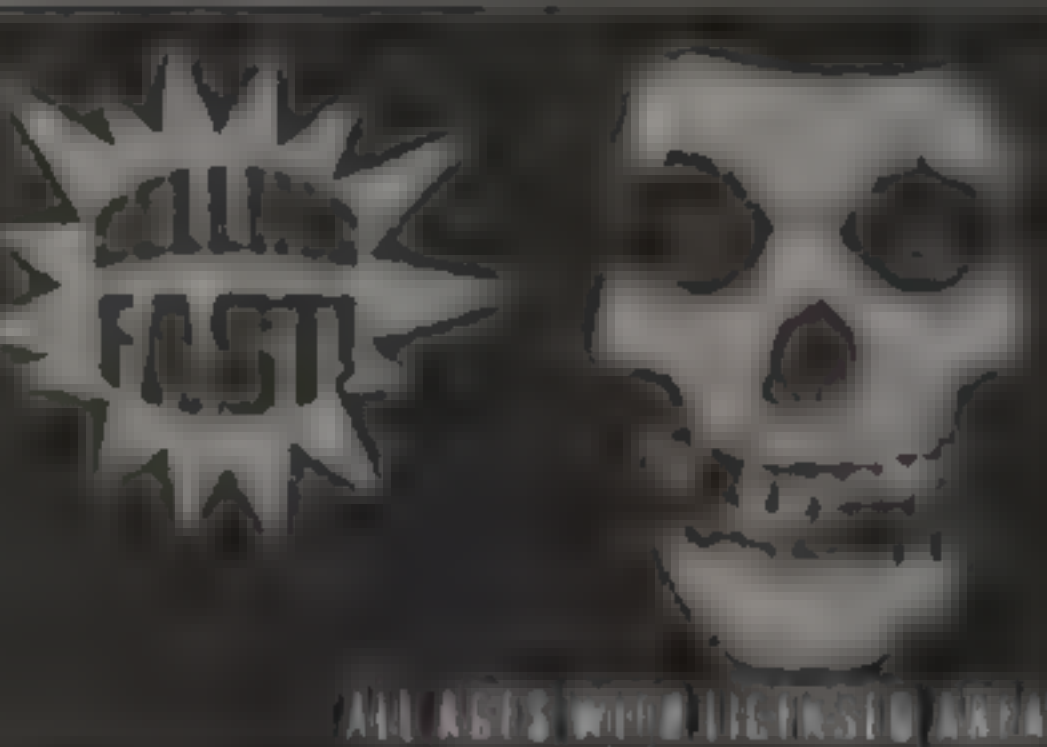
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MUSIC NOTES



all about
the local
scene

By PHIL DUPERRON

Swift of gab

Ember Swift • With Naomi Sider and Ann Vriend • The Rev Cabaret • Thu, July 18 If your life's been lacking humour lately, find a circus and take in some laughs. Better yet, buy yourself a unicycle—Ember Swift guarantees giggles are included. And if neither option pans out, go see Swift perform from her new album *Stiltwalking*, which was inspired by the recent Australian social trend of circuses.

"Stiltwalking is a great metaphor for trying to find balance in life and trying to grow up and evolve, but also being down to earth," she says. "It's also about having fun. It's just that sometimes we work so hard we forget to have fun. They've used the circus as a means to gather people together and teach them body management and balance and how to laugh at themselves. It seems to be a really great method of learning how to laugh again." She says the band bought their own unicycle as soon as

they got back home.

Having a sense of humour about yourself is all very healthy, but a well-balanced life requires a good dose of hard work too. And so, besides working on *Stiltwalking* (her seventh album in nearly as many years), Swift has maintained a very busy, hands-on, DIY approach to her career—a rebellion, she says, against how commercial radio stations are owned by record companies who keep the airwaves filled with their products. "We occupy the underground and get played on community and college radio stations and we play live," she says. "You're never going to hear us on commercial radio unless commercial radio changes. So unless you see us live, you'll only hear of us."

Along with band member and business partner Lyndell Montgomery, Swift has succeeded with her own record label. "Few'll Ignite Sound is kinda built on the idea that you can do your art yourself," she explains. "Not enough artists know how to manage their own careers. They don't have the resources or the instruction and they can be very overwhelmed. What I've learned after doing it this many years, it's like a mountain that you can't scale, but if you break it down into small hills, you can walk over all of them in time.

"We're not going to sign any other artists because then we won't own anybody else's art," Swift continues, clarifying the difference between



Ember Swift

her record label and the bigger commercial labels. "We're not interested in creatively controlling anybody else's lives or careers."

Although hers is the only band on the label, Swift does make it available as a resource centre for other musicians. Swift believes part of her job is to help other artists, so she maintains an open database providing information on venues and promotional outlets anywhere in the world. The next step is to put the database online and increase its accessibility. "I think information should be free," Swift says. "It's experience that gets you good at things, not resources."

Her enormous network of assistant, both staffers and volunteers, is responsible to a large degree for Swift's success. "I know some [artists] who don't have a business partner and who don't have a volunteer network and do it alone, and that's crazy!" Swift says. "It's a myth that independent artists do it all by themselves. I was doing it for a while until I realized it was crazy. That was the biggest step of my life, to say, 'I can't do this alone. I need some help.'" —JENNY FENIAK

Alt or nothing

Dustkickers • With the Sadies • The Rev Cabaret • Fri, July 19 When bass player Mike Berezowsky started the Dustkickers about a year ago, he had no delusions of grandeur. He just wanted to get some folks together to play some "old-style country music." Something simple, because the world of country music has become so bizarre these days—modern commercial country is just hick disco, while the same tired old covers are played in watering holes across the nation. Then there's alt-country. But what does that thorny term mean these days?

"Johnny Cash is considered alt-country—that blew my mind," says Berezowsky. So the band is going for a new approach by playing something as old as the hills. They still play a mix of covers and originals, but stay away from the standards. They prefer pulling out more obscure artists like Red Sovine and Merle Haggard. They even play a country version of Iron Maiden's "Run to the Hills" but Berezowsky says it's becoming too popular. "It's a case of the song becoming bigger than the band. We've got to do something about it."

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The Dustkickers (not to be confused with the Christian ska band of the same name) have been hooting it up in the city's rock rooms, but Bere-zowsky says they're scuffing their boots up for "some of the more run-down country bars in the city, 'cause they pay better." Besides, he gets a kick out of watching the old-timers two-stepping with their wives, a sight that lets him know the band is on the right track.

I've looked at life from Booth's side now

Aaron Booth and His Band • With the Sadles • The Rev Cabaret • Fri, July 19 Aaron Booth spent nearly a decade playing in various bands in Calgary before launching a solo career that saw him move to Toronto last year. He'd already played all the clubs a zillion times and done all he could in Calgary. "I hit the glass ceiling," says Booth. "It was time to move on and try something new. I really wanted to make music my career and couldn't wait for the perfect band to come together." He had no trouble finding his place in Toronto's vibrant music scene, but learning to play on his own was more of a challenge.

"That was an interesting time—it was like starting from scratch," Booth recalls. "While I was really comfortable up onstage with a band, for some reason playing alone really terrified me. I had to learn the art of the soloist."

In 1999 he released *Tune Up*, a disc he recorded himself with a four-track; the DIY effort became a sleeper hit in Calgary, but since he ventured out east he's recorded and released a more ambitious new disc, *Transparent*, on which he played all the instruments himself, giving the songs a full band sound without smothering his voice or writing. He's since hired a band and is in the middle of touring Canada. When I caught up with him, Booth was waiting for a ferry in Victoria, starting a madcap dash across the country that will see him in Newfoundland in just two weeks.

"It's a good way to see the country," he says, "and you meet a lot of amazing people along the way. It

makes the country seem smaller because everyone seems to be aware of each other out on the road. It's cool—it's like another community. The touring community."

While he's happy to have the support of people on the road—offering bands a place to stay or a free meal—he feels Canada's support network for its independent artists is lacking. "Everyone's busy watching MuchMusic and listening to commercial radio," he says. "There's no real middle ground. You're either part of the machine or standing in the trenches."

Operation's mad ball

Operation Makeout • New City Likwid Lounge • Sat, July 20 No, Operation Makeout isn't a secret CIA operation designed to take out Saddam Hussein using explosive lipstick and specially trained assassin sheep. In fact, it's a three-piece band from Vancouver—or at least, that's the story guitarist/singer Katie Lapi is sticking to. She's trying to survive her home town's current heat wave while whipping up some Hawaiian shirts for the band's upcoming CD release party.

Hang Loose, the band's second release on Mint Records, has a Hawaiian motif going on, hence the shirts. Unfortunately, the disc won't be out in time for their quickie "in-and-out" Alberta tour this weekend—but the shirts will be, and they're still selling last year's *First Base*, complete with kissyface cover art. Both discs were recorded by bass player Jesse Gander, who runs Rec-age Recorders. Lapi says recording with her bandmate at the helm was an exciting experience because they had the luxury of being able to go at their own pace, allowing for more experimentation and tweaking. "It really felt like we were making an album instead of just recording 10 songs," says Lapi.

Gander himself admits it might be nice to have some outside input, and says it's a bit of a pain trying to be everywhere at once in the studio. But he likes the control aspect of doing the band's recording. "There's something to be said for self-produced

albums," says Gander. "The record couldn't be any more Operation Makeout, because we were the only ones involved."

He's one of many young scenesters these days taking the DIY mantra he grew up with to heart. He thinks easier access to recording technology at both end of the spectrum will help bands find the combination of recording techniques that's most suited to their needs. People are able to do a lot of the recording themselves before bringing it into a studio for mixing.

"I think there's going to be a lot more combinations of what can be done with the big studios and what you can do at home," says Gander. Even though the band would jump at the chance to work with a big-name producer in a fancy studio—if they had the money—he says overproduction can also ruin a good thing. "A lot of producers, especially for the major labels, have taken great rock bands and murdered them with too much technology and cheesiness," says Gander.

I like to Sasquatch

Sasquatch Music Festival • Near Smoky Lake (1.5 hours northeast of Edmonton) • Fri-Sun, July 19-21 An ancient mythical beast is stalking the backwoods of Alberta this weekend, and it wants to invite you to a pot luck supper over a couple of cold ones. No, this isn't a beer commercial; it's the 7th Annual Sasquatch Music festival. Imagine Stage 13, minus the lines, the \$10 showers, the testosterone rock and the corporate sponsorship, leaving only a few hundred happy campers with dogs and kids frolicking away to a weekend of mellow, folk-oriented music. Oh yeah, plus, there's a lake nearby for water-frolickers too.

What started as a fundraising idea for the Christmas Carol Project has turned into an annual affair, says organizer John Armstrong. Instead of holding a hall show to raise some cash to bring Scrooge to life, Armstrong decided to get a group campsite and invite musicians to play in the great outdoors. Of course they didn't make any money, and even now they consider themselves lucky if they break even (last year, foul weather forced them to hold a benefit later to cover costs)—but it's not about the money, it's about the music.

"The understanding is, if it makes any money, it's split between the artists," says Armstrong. "I get a great deal of satisfaction out of something like this. If I can make 300 people happy, then that's really cool."

The music starts Friday night at 7 p.m. and continues Saturday afternoon and evening. Be sure to bring something for Saturday evening's potluck dinner, a longstanding Sasquatch tradition where everyone pitches in for "the best feast of the year." While Armstrong sticks with mostly local acts to keep costs down, he never scrimps on the sound system and ensures everyone gets a top-notch performance. This year's lineup includes the Paul Bellows Band, Big Fuzzy, the Scott Cook Band, Maria Dunn, the Steven Johnson Trio (his seventh time around), Babe Lloyd, the Wowzers, the Thomas Frederick Band and more. See www.brassmonkeyproductions.com for more info. ☐

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REV 10030-102 St., 423-7820. THU 18: Ember Swift, Ann Vriend, Turning the Page. FRI 19: The Sadies, Aaron Booth, Dustkickers. SAT 20: Les Tabernacles (CD release party), Raygun Cowboys, The Vertical Struts. TUE 23: Sleepy Labeeff, Rowdyman, Krazy 8's. THU 25: Sarah Slean, The Dean Lonsdale Trio. FRI 26: Nashville Pussy, Bionic, The Dudes. TUE 30: Shikasta, Cripple Creek Fairies, The Open Wounds.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 19-SAT 20: Acoustaholics.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 18-SAT 20: Harpdog Brown and the Bloodhounds. SUN 21: House Party Blues Band. MON 22-SAT 27: Sherman Doucette.

BO'DIDDLEY'S PUB AND GRILL 101 Millwoods Town Centre, 440-

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CAPITOL HILL PUB Blues at the Hill, 14203 Stony Plain Rd., 464-3063. FRI 19-SAT 20: Charlotte Wiebe.

CLIFF CLAYVIN'S RESTAURANT And PUB 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman, Pascal Lecours, Umberto Madeiras.

THE DRUID 11606 Jasper Ave., 454-9928. WED 24 (9pm): Ann Vriend. No cover.

DUSTERS 6402-118 Ave., 474-5554. •Every THU: Open stage w/ Keep Six.

FILTHY McNASTY'S PUBLIC HOUSE 10511-82 Ave., 432-5224. •Every SUN: Open stage hosted by Mike Caton. •Every MON: Metal Mondays hosted by the Bear's Yukon Jack. •Every WED: Boogie Nites. THU 18: Whitey Houston and the Skinny. THU 25: Darksand.

GRINDER STEAKHOUSE AND BAR 10957-124 St., 453-1709. FRI 19-SAT 20 (9:30pm): Juke Joint. No cover.

L.B.'S COUNTRY PUB 23 Akins Dr., St. Albert, 460-9100. FRI 19-SAT 20: Spy vs. Spy. FRI 26-SAT 27: DJ Big Spin Productions.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music. FRI 19-SAT 20: America Rosa.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. •Every SUN (9:30pm): Open stage hosted by Joe Bird. •Every MON: Industry night with music by The Suchy Sisters.

O'MAILLE'S PUB 398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. •Every TUE (8-11pm): Open stage.

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. •Every SUN: Sunday night jam with host Mike

McDonald.

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night.

SECOND CUP 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St. 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All ages event, kids welcome. No cover. •Every SUN (8pm): Match This! - The Comedy Game Show. THU 18 (9:30pm): Undertakin' Daddies (country). \$4 cover. FRI 19 (10pm): The Northern Pikes (pop/rock). \$8 cover. SAT 20 (10pm): The Big Breakfast Boogie Band. \$8 cover. SUN 21 (10pm): Sunday Night Live: My Huge Ass, Punchline Scramble, DJ Dudeman \$6 cover. MON 22-TUES 23 (9:30pm): Groovebug (funk, 8-piece). No cover. WED 24 (9:30pm): The Brothers Cosmoline (folk/roots), Swamperella (Cajun). \$4 cover. THU 25 (9:30pm): Touchtone Gurus (alt rock). \$4 cover. FRI 26 (10pm): King Muskafa (CD release party). \$6 cover. SAT 27 (3pm): JFK and the Conspirators, rwpo, Barrymores, Greg Milka Crowe (ska). All ages show. Free. (9:30pm) late show: Peg City Skank Tour 2002: JFK and the Conspirators, rwpo, Barrymores, Greg Milka Crowe (ska). \$6 late show. SUN 28 (10pm): Sunday Night Live: Rotting Fruit, Punchline Scramble, DJ Dudeman. \$6 cover. MON 29-WED 31 (9:30pm): Alex Murdoch and the Polyphonics. No cover. WED 31: The Edmonton FolkFest Presents: (8pm): Dan Bern. TIX \$12 adv., \$15 @ door. (11pm):

SEE PAGE 43

IT'S ALL IN THE
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VUEWEEKLY 2002

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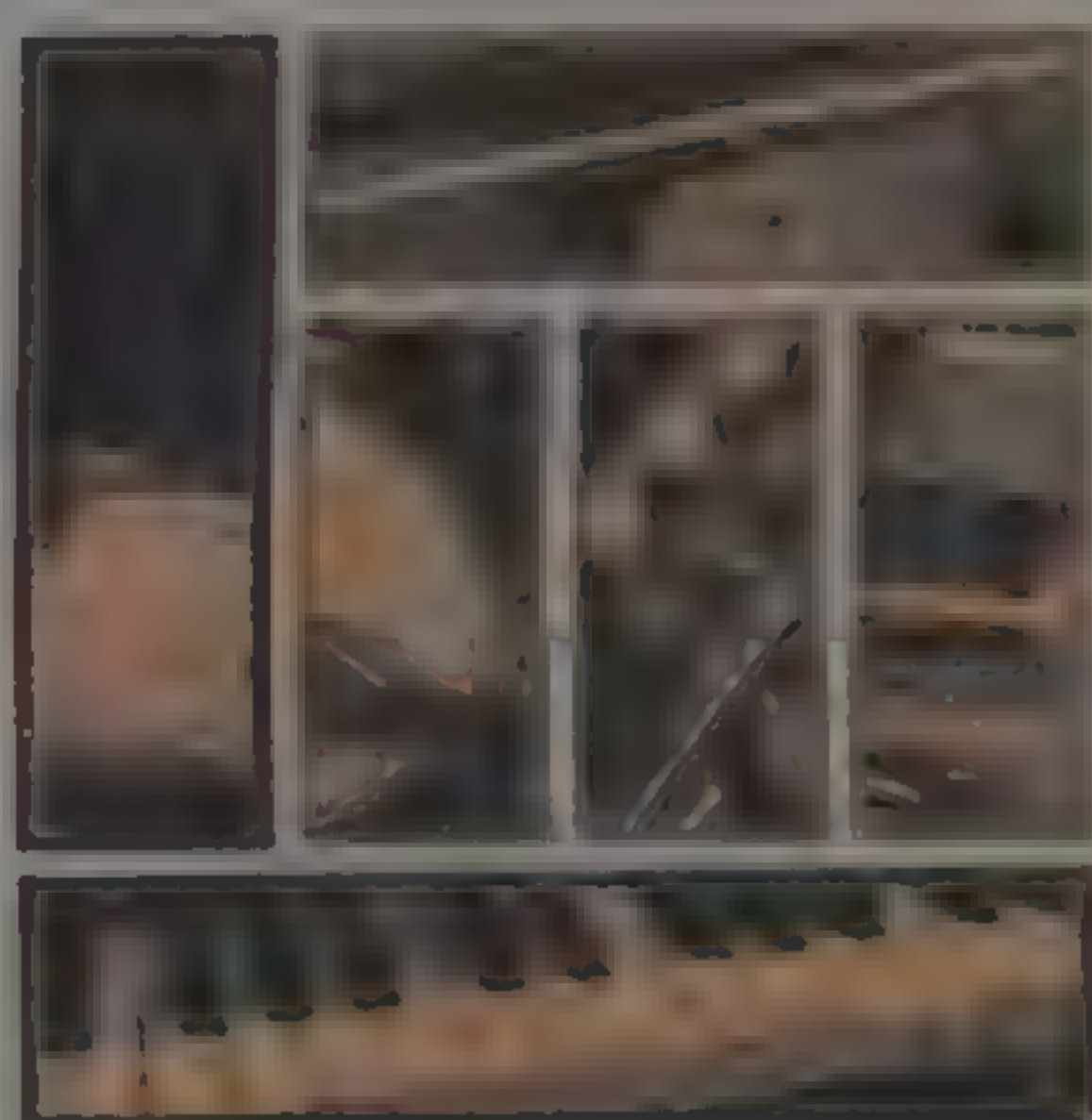
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INTRODUCTION

With live music apparently coming back into vogue in this city, more and more bands seem to be emerging from their basements, garages, living rooms and rehearsal spaces to vie for your attention.

That struggle doesn't end with finding a place to play, however. The farther a musician wants to go in this industry, the more help they need on their way. You need a place to record a demo, a place to duplicate it, places to get gear, even legal help to look after your business affairs. As well, people need to know who you are long before you can even expect to attract a crowd. There's a reason why musicians will always tell you to think about pursuing another line of work before you try making a living in this business. Nobody ever listens, though, and thank goodness for that.

Here at *Vue Weekly*, we try our best in every issue to give local artists a soapbox on which to stand and let the world know what they're up to. At the same time, we can't give *everyone* the attention they may deserve, so a few months ago we started kicking around the idea of providing a comprehensive resource that would be useful to everyone in this business—clubs, bands, businesses, and music fans. And here you have it—our first annual **Edmonton Musicians Directory**.

Over the last month, we asked bands, venues and businesses to submit their information to be listed here, free of charge, and many of them did, while we filled in the blanks to the best of our abilities and as deadlines permitted. The volume of submissions, not to mention the diversity, is a testament to how much our local scene rocks, so please get out there and keep it vibrant. Keep this guide handy all year long, because you never know when you might need it. And if you're not in here this time, there's always next year. —DAVE JOHNSTON

VUEWEEKLY

2002 EDMONTON MUSICIANS DIRECTORY

Compiled by
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Dave Laing

Illustrations by
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Lyle Bell

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For advertising information
regarding the 2002 Edmonton
Musicians Directory contact
Rob Lightfoot @ (780) 420-1003
or e-mail rob@vue.ab.ca

ROCK/POP

XIth House (12th House)

rock/alternative • XIth House has been involved in the independent music scene since 1993. Since then the band has released two albums; their most recent studio effort, *The Ghetto Recordings*, a four-song EP, was released in the summer of 2001. • **Contact:** Mike McGie, (780) 916-1340, xiithhouse@canada.com • **Website:** www.xiithhouse.com

Antidote

rock/blues • Guitar-driven rock band, with country, jazz and blues influences. • **Contact:** Justin Litun (780) 462-6838, justin_litun@hotmail.com • **Website:** www.antidote.musicpage.com

Aura

rock/pop/cover • Aura is Edmonton's top variety dance band, from pop/rock to big band swing, classic R&B to country, disco to old-time. References are available on request, and a good time is guaranteed for all. • **Contact:** Banks Associated Music Ltd. (Ida Banks), (780) 424-0441

The Ball & Chain Blues Review

blues/roots/rock • It's all about Hound Dog Taylor covers. • **Contact:** Ted (780) 413-9692

Bob Cook & the Unherd-of!

rock/folk/world • Bob Cook is a singer-songwriter who has written over 300 songs and recorded six albums. With the Unherd-of!, Bob & Co. make some happy jam out of these fun and bumpin' and/or slow and soulful songs. • **Contact:** Bob Cook, (780) 423-2199, info@bobcook.ca

Broken Nose

rock/metal • Hard-like-rock, heavy-like-metal. This is how Broken Nose describes their "in yer face like a car chase" sound. An originally heavy sound; equidistant poles rebellious and irreverent, yet anthemic, hook-driven. • **Contact:** Al, Mike (780) 433-6669, Ryan (780) 435-4429, booking@brokennose.net • **Website:** www.brokennose.net

Gary Cable

pop/rock/blues/country • Experienced pianist and keyboard player and vocalist available for recording sessions and record production/co-production and soundtrack/video synchronization projects. • **Contact:** Gary Cable, (780) 417-2000

Cerveja

rock/alternative • Cerveja is a three-piece band who love to rock. The band is just under a year old but have made an impact wherever they play. Please check out a more detailed biography at www.newmusiccanada.ca and then take the time to check out three of our original songs. • **Contact:** Dave or Phil, (780) 444-9066, uncled@telusplanet.net

Choke

rock/punk • Nuskool hardcore from the Canadian prairies. • **Contact:** (780) 426-2502 • **Website:** www.smallmanrecords.com

Coldspot

rock/alternative • Spacy alternative rock with funky undertones. • **Contact:** Floyd Cole at Homestead Records (780) 453-1150, evenings (780) 482-0959, cole@powersurfr.com

Darksand

rock/hard • Powerful and elegant hard rock, with the riffage of heavy metal combined with the melody of folk rock. • **Contact:** Kevin, (780) 722-8159, keving15@hotmail.com

Darkson Tribe

pop/hip-hop • A collective of MCs, DJs, vocalists, producers and b-boys who personify what hip hop is all about with a strong back-to-basics approach toward production and performance. • **Contact:** (780) 457-0086, (780) 721-8088, triballeadaz@darksontribe.com • **Website:** www.darksontribe.com

Deadbeat Dads

rock/punk • A four-piece punk rock 'n' roll outfit. • **Contact:** Slim, (780) 991-0201

The Dress

rock • Swaggering fucking rock 'n' roll. You have probably fucked a member of the Dress. Influences: Bowie, Suede, Jagger, Velvets, T-Rex. • **Contact:** Nicky Nox, (780) 424-2775, wearthedress@hotmail.com

Drive By Punch

rock/punk • Three guitars, pop punk rock, what more can you say? • **Contact:** Sean, (780) 986-3494

Fifth Season

rock • Emotional and powerful rock music. New album *Patiently Waiting* in stores now. • **Contact:** Dan Jacobs, djacobs@fifthseasonmusic.com • **Website:** www.fifthseasonmusic.com

Fractal Pattern

rock/experimental • Fractal Pattern was born in March of 2000 when Dallas Thompson (drums) and Hank Vanderbyl (bass) originally got together to

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ROCK/POP

Musicians

Continued from page 25

write material to play in a "full" band. Without the benefit of guitar or vocals, the emphasis is now on solid songwriting, with intricately syncopated rhythms and melodies as the focal point. Drawing influence from a wide spectrum of genres, their sound is not easily categorized, but the most obvious roots are in punk and indie-rock. • **Contact:** Dallas Thompson, (780) 437-9041, dallas@ualberta.ca

The Franklins

rock/punk • Raw rock 'n' roll presented at maximum velocity. • **Contact:** Kenny or Jonny, (780) 430-6516, frankifun@hotmail.com • **Website:** thefranklins.cjb.net

Genie

pop/R&B/soul • Female modern R&B duo performing live with backing instrumental tracks and live backup singers. Hot and energetic stage presence. Performs originals and covers tunes including songs from Destiny's Child, Ashanti, Mary J. Blige, Usher, etc. Also mixes reggae beats with R&B lyrics in live performances. Just recorded our first single "Let It Flow." • **Contact:** Don Joyce, (780) 489-7462, info@geniegirls.com • **Website:** www.geniegirls.com

G.I. Jill

rock/punk/metal • Fierce and in-your-face alt-metal combo with cherries on top. Emotionally-driven lyrics, followed by intense riffs and crazy-ass drumming. G.I. Jill's songs twist from heavy and intense to melodic and sorrowful. • **Contact:** (780) 718-9764, lunachick_00@hotmail.com • **Website:** www.reeldr.com/gijill

Good Morning Winston

rock/alternative • Folk music with a metal edge. • **Contact:** Mike Schuh, goodmorninwinston@hotmail.com • **Website:** www.goodmorninwinston.com

The HeartBroken

rock/pop • The HeartBroken are true to their Ramones influences like the Mr. T

Experience, Green Day, Jawbreaker, Screeching Weasel and the Alkaline Trio. Rob and Jason founded the group six years ago and have been performing with drummer Darren (Les Tabernacles) for three. This summer, Eric (Woodabeen) and Jay (the Kasuals) have been inducted to round out the band with a sweet vocal sound and a wall of guitar. • **Contact:** Jason, (780) 982-8273

The Hi-Phonlqs

pop/R&B/soul/hip hop • R&B soul music with hip hop roots. • **Contact:** (780) 991-3104, rockstars@hi-phonlqs.com • **Website:** www.hi-phonlqs.com

The Homewreckers

rock/punk • Four trash-talkin' chicks. • **Contact:** Adrianna (780) 907-2855, Madeline (780) 488-5568, the_homewreckers@hotmail.com

Indian Police

rock/metal • New album *Three Ring Circus* now available. • **Contact:** indian_police@hotmail.com • **Website:** www.geocities.com/indianpoliceca

In Harm's Way

rock/emo • Rippin' through an assault of hard-edged, post-punk, power-pop gems is what they do best and they are looking to bring it to a stage near you. • **Contact:** info@hotspurrecords.com • **Website:** edmontonemo.cjb.net

In Transit

rock/cover/tribute • A classic rock band that also plays blues and country. Four of the six players work for the City of Red Deer Transit Dept. Fronted by Laura Clark (whose single "That Crazy Ride" made the European charts in '99). Located in Red Deer with mobile sound and lights. • **Contact:** Wayne and Laura, (403) 318-4433/(403) 346-0924, window@telus.net

Jerry Jerry and the Sons of Rhythm Orchestra

rock • Loungecore rockabilly with a Canadian slant for drinkin', dancin' and livin'. • **Contact:** Sherry, (780) 455-6793

The Johnsons

rock/punk • Skate punk for the brave. •

Contact: hardcoremenos@hotmail.com
• **Website:** www.ihatethejohnsons.com

Just Once

rock/emo • A four-piece band composed of three guys from St. Albert and one from Calgary. We are an alternative emo/pop-punk band who have been playing for three years now. Three demos already recorded with a fourth in the works right now. • **Contact:** just_once@hotmail.com (that's two underscores) • **Website:** www.justonce.cjb.net

King Ring Nancy

rock/metal • Five-piece band that plays ultra-modern hard rock. • **Contact:** Pete Mead, (780) 474-1733, pete-mead@telusplanet.net or Steve Roxx (Artiste Management), (780) 440-2197, management@krnmusic.com • **Website:** www.krnmusic.com

The Krazy 8's

rock/rockabilly • Authentic rockabilly with gutbucket bass. • **Contact:** Paul Balanchuk, (780) 908-7267

The Last Deal

rock • We got our inspiration from the early '80s punk rock/hardcore scene, '70s dub/reggae and Iron Maiden. All was well until a recent illness put us out of commission for the better part of a year. Needless to say, we are looking forward to returning to the scene soon. We're hoping for a full recovery by January of next year. • **Contact:** (780) 429-6143, thelastdeal@dmilman.com

Las Vegas Crypt Keepers

rock • Veteran glam rockers for all stages. • **Contact:** Brad, (780) 430-4064

Les Tabernacles

rock/punk • Panty-shaking rock 'n' roll to get you off. • **Contact:** Al Camino, 482-0520, ggalvis2000@yahoo.com • **Website:** www.lestabernacles.com

Lure

rock/metal • This three-piece power offering is renowned for their intricate arrangements and the diverse, soulful feel of their hard-edged music. • **Contact:** Troy Turchanski, (780) 413-



0147, lureinfo@shaw.ca • **Website:** www.luregroove.com

Mad Bomber Society

rock/world/ska • Mad Bomber Society are a seven-piece ska band with a heavy, danceable sound influenced by traditional Jamaican ska, the attitude of the British 2-Tone movement, with touches of '60s groove, surf and rockabilly. • **Contact:** Rich Bomber, (780) 429-1476, ishmael@madbombersociety.com • **Website:** www.madbombersociety.com

Mammoth

rock/hard • Hardcore rock 'n' roll that takes no prisoners. •

Contact: Rob, (780) 988-0211 • **Website:** www.mammothinc.com

Mollys Reach

rock/pop • Dysfunctional pop band avec les guitars. • **Contact:** Lyle, (780) 405-FORT

Alex Murdoch

rock/pop • West Coast Music Award nominee, five-piece band, originals and covers '60s, '70s, '80s, full-length album, very well-suited to a wide taste in music. Good dance tunes and "sit back and enjoy" music. Plenty of experience. Played with many big

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ROCK/POP

Musicians

Continued from page 27

acts. • **Contact:** Alex Murdoch, (780) 432-4425, alexinfo@amurdoch.com • **Website:** www.amurdoch.com

Nevertheless

rock/punk • Hard-edged intelligent punk rock. • **Contact:** nevertheless_music@hotmail.com

Nothing At All

rock/punk • Female-fronted emo-core for the people. • **Contact:** (780) 453-1161

Our Mercury

rock/punk • Evolved emo-core. • **Contact:** Ben, (780) 438-9086

Painting Daisies

rock/folk/pop • ARIA Award-winning band, with an upfront sound that is firmly rooted in the blues, and able to go into places unknown. This is not a group of pop princesses; they know how to haul their own gear and how to play it. •

Contact: Bristol Agency, (780) 482-2552, painting_daisies@lycos.com • **Website:** www.paintingdaisies.com

Phork

rock/metal • Phork's music is described as intense, infectious and chaotic. They have an unquestionable passion for music, for the release you feel is booming drums, screeching feedback and gut-born screams and the headspace created by moments of

stillness. • **Contact:** Justin Lee Hill, (780) 472-8305 or Joel Pelletier, (780) 436-8865, bookings@phork1.com • **Website:** www.phork1.com

The Politburo

rock/experimental • Ethereal shoegazer music in the British vein. •

Contact: Matt Pahl, (780) 488-4589

Preshure Point

rock/emo • Nuskool emocore in the style of New Found Glory. •

Contact: Stu, (780) 984-5690

PumpkinHead

rock/alternative • We play a variety of new alternative and classic rock picked from the Bear and K-97. We are a local Edmonton product with over 20 years' experience with each member. • **Contact:** Ken Litke, (780) 465-5365, Dale Martin, (780) 498-6899, pumpkinheadrocks@hotmail.com

Raygun Cowboys

rock/psychobilly • Slappin' doghouse bass, heavy beats and rockin' guitar licks. • **Contact:** Emjae Phoenix, emjae@emjae.com or rayguncowboys@yahoo.com

Roger

rock/pop • Roger is a four-piece original pop/rock outfit. Roger doesn't have a DJ or any seven-string guitars. They do have great songs that you might find yourself humming all the time. Roger is currently finishing up their anticipated debut album with producer/engineer Barry Allen. No one in Roger is named Roger. • **Contact:** Doug Organ (780) 619-NOTE, doug_organ@hotmail.com

Rotting Fruit

rock/pop/cover • Funky, dance disco band, covers. • **Contact:** Tim Cotton, (780) 619-1574

Rubber Soul

rock/cover/tribute • Canada's finest Beatles tribute act. • **Contact:** Greg Gazin, (780) 424-1881

The Sam Hill Band

rock/covers • Consisting of Larry Michaels and Pam Walls, the Sam Hill Band have many combined years of performing experience with a vocal/music range from Acuff to ZZ Top and Patsy Cline to Pearl Jam. Currently are available for some dates in 2002 and booking 2003 for pubs, cabarets, conventions, weddings, rodeos, festivals, stage shows, etc. • **Contact:** Larry Michaels, (780) 475-9942, Larry-Michaels@shaw.ca or Samhill@shaw.ca • **Website:** www.samhill.cjb.net

Seventy Sunshlne Divlne

rock/alternative • Alternative hard rock that trips out and breathes. •

Website: www.70sd.com

The Skinny

rock • Four-piece rock 'n' roll with girls, except for the drummer. • **Contact:** (780) 471-2292

This Civil Twilight

rock • Four-piece math rock. • **Contact:** Steve Derpack, (780) 492-2048

Some Assembly Required

rock/cover • A danceable mix of blues, boogie and classic rock. •

Contact: Phil Wilson-Birks, (780) 458-2175 or (780) 970-1557, pwilsonb@shaw.ca

Soul Sacrifice

rock/cover/tribute • Acclaimed live tribute to the music of Latin blues guitarist Carlos Santana, featuring several of Edmonton's most talented and diverse musicians. • **Contact:** Ramparts Entertainment, (780) 426-5961, kirby.ramparts@shaw.ca

Source

rock/alternative • High-energy rock/alternative band from St. Albert. They play in both English and French with only one objective in mind: to rock you. • **Contact:** Kevin Korotash, (780) 458-9037, adidaswym@hotmail.com • **Website:** www.geocities.com/source_band/main

Stirling

rock • Spacious, evocative music with intense interludes, influenced by Elvis Costello, Spiritualized, The Verve and My Bloody Valentine, to name but a few. • **Contact:** (780) 288-3473, stirling@stirlingmusic.com • **Website:** www.stirlingmusic.com

The Stone Merchants

rock/roots • Acoustic and electric folk rock fusion with jazz, blues and world influences. • **Contact:** John Armstrong (780) 433-9675, john@brass-monkeyproductions.com

the.stars.wept.

rock/emo • File under hardcore. • **Contact:** the_stars_wept@hotmail.com • **Website:** www.the.stars.wept.likefire.com

Tim Balash and the Chrome Magpies

rock • Roots rock with a twist • **Contact:** Tim Balash, (780) 434-1802

The Wednesday Night Heroes

rock/punk • Tough-as-nails punk rock. • **Contact:** wnheroes@hotmail.com • **Website:** www.longshotmusic/wnh

Whiskey Bent

rock/punk • Cowpunk. That's it. Just that. • **Contact:** The Rev. Dan Beaver, (780) 988-0292

Whitey Houston

rock • A two piece rock 'n' roll band. • **Contact:** Lyle, (780) 405-FORT

Woodabeen

rock/emo • Five-piece indie rock "outfit", much like the experience of wearing a good-fitting bulletproof vest over a "Screw You God" T-shirt. • **Contact:** Eric Newby, (780) 619-5749 • **Website:** www.woodabeen.com

The Wowzers

rock/pop/covers • An entertaining blend of originals and covers that recall the 1960s. • **Contact:** (780) 435-6798, the_wowzers@hotmail.com

WrekDefy

rock/psychobilly • Horror-influenced, speed-induced rockabilly. • **Contact:** Emjae Phoenix, emjae@emjae.com or wrekdirfy@wrekdirfy.com • **Website:** www.wrekdirfy.com

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FOLK Musicians

Continued from page 28

Bill Bourne

folk/roots • Juno Award-winning folk musician with a diverse repertoire. Other projects include Bourne & MacLeod and Tri-Continental. • **Contact:** Hugo Rampen (Amok & Rampen Artist Agency), (519) 787-1100, amok@sentex.net • **Website:** www.billbourne.com

Captain Tractor

folk/pop/rock • Upbeat Celtic punk theatrical gunslingers who guarantee everyone a good time. • **Contact:** Rob Pattee, S.L. Feldman & Associates, (604) 734-5945, info@captaintractor.com • **Website:** www.captaintractor.com

Maria Dunn

folk/Celtic • Juno-nominated singer/songwriter who knows how to tell a good story, bringing characters to life with original music that pays tribute to her Celtic roots and Canadian upbringing. • **Contact:** distantwhisper@mariadunn.com • **Website:** www.mariadunn.com

Feeding Like Butterflies

folk/rock • Veteran band with several albums to its credit, known for their grooving, energized live performances. • **Website:** www.feedinglikebutterflies.com

The Hammer Tones

folk/country/Ukrainian • Band for hire. Appropriate for anything from special 30-person acoustic setting to 300-person dance. Make it an extra special birthday, anniversary, dance or party for your parents. • **Contact:** (780) 487-3112.

Robin Hunter

roots/folk • Acoustic alt-country with rock undertones. • **Contact:** (780) 988-5457

John Jacob Karwandy

folk/rock/world • Music on guitar, mandolin and violin. I have been playing music for many years and have three self-released CDs. I have played at weddings, bars, house parties, barns, benefits and concerts, including the Mistahya Folk Festival. • **Contact:** John Jacob Karwandy, (780) 632-7032, johnjacob54@hotmail.com

Jen Kraatz

folk • Passionate, country-tinged original material. Debut album *Trudge* is available. • **Contact:** jenkraatz@yahoo.com • **Website:** www.yellowpencil.com/jenkraatz

Joel Kroeker

folk/rock • A well-seasoned performer/singer/multi-instrumentalist, Joel Kroeker is now being widely recognized in Canada as a strikingly original alternative-styled musician and songwriter. • **Contact:** Dancing Monk Productions, (604) 534-4851, joel@joelkroeker.com • **Website:** www.joelkroeker.com

Dennis Lakusta

folk • A gifted songwriter and humourist who is a true Canadian gypsy. Latest album is *Suusa's Room*. • **Contact:** dlakusta@ecn.ab.ca • **Website:** www.ecn.ab.ca/dlakusta

Lloyd Litke

folk/pop • Guitarist and singer. A child's heart beats in this cynic's chest (and Lloyd refuses to give it back!). His original songs come from main street, left field and your own dark closet. • **Contact:** Lloyd Litke, (780) 468-9686, lloydlitke@hotmail.com

Terry Morrison

folk • Warm, intelligent original songs performed with compassion and strength. • **Contact:** tmorrison@ecn.ab.ca • **Website:** www.yellowpencil.com/terry

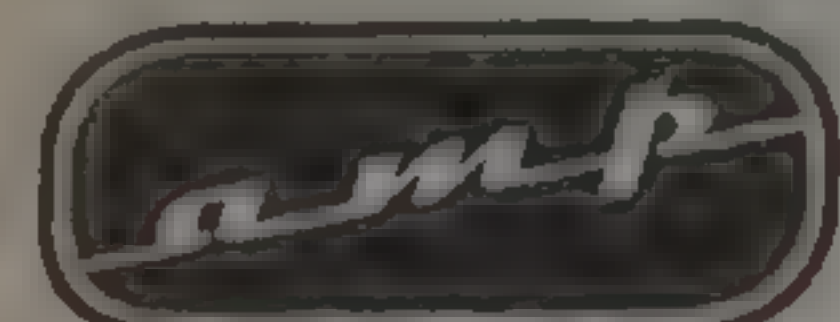
Lester Quitzau

roots/folk/blues • Whether he's coaxing languid, hypnotic sounds from his slide guitar in an intimate solo concert, or improvising freely with musical partners like Bill Bourne and Madagascar Slim or his latest band, The Lester Quitzau Very Electric Trio, a hard-won honesty underscores every note. • **Contact:** Hugo Rampen (Amok & Rampen Artist Agency), (519) 787-1100, amok@sentex.net • **Website:** www.lesterq.com

Guy Smith

folk • Guy Smith can usually be seen at rallies, demonstrations and on picket lines performing original songs of struggle and resistance. The occasional club date reveals the more sentimental side of Smith as he delves into his extensive original repertoire of songs about relation-

SEE PAGE 33



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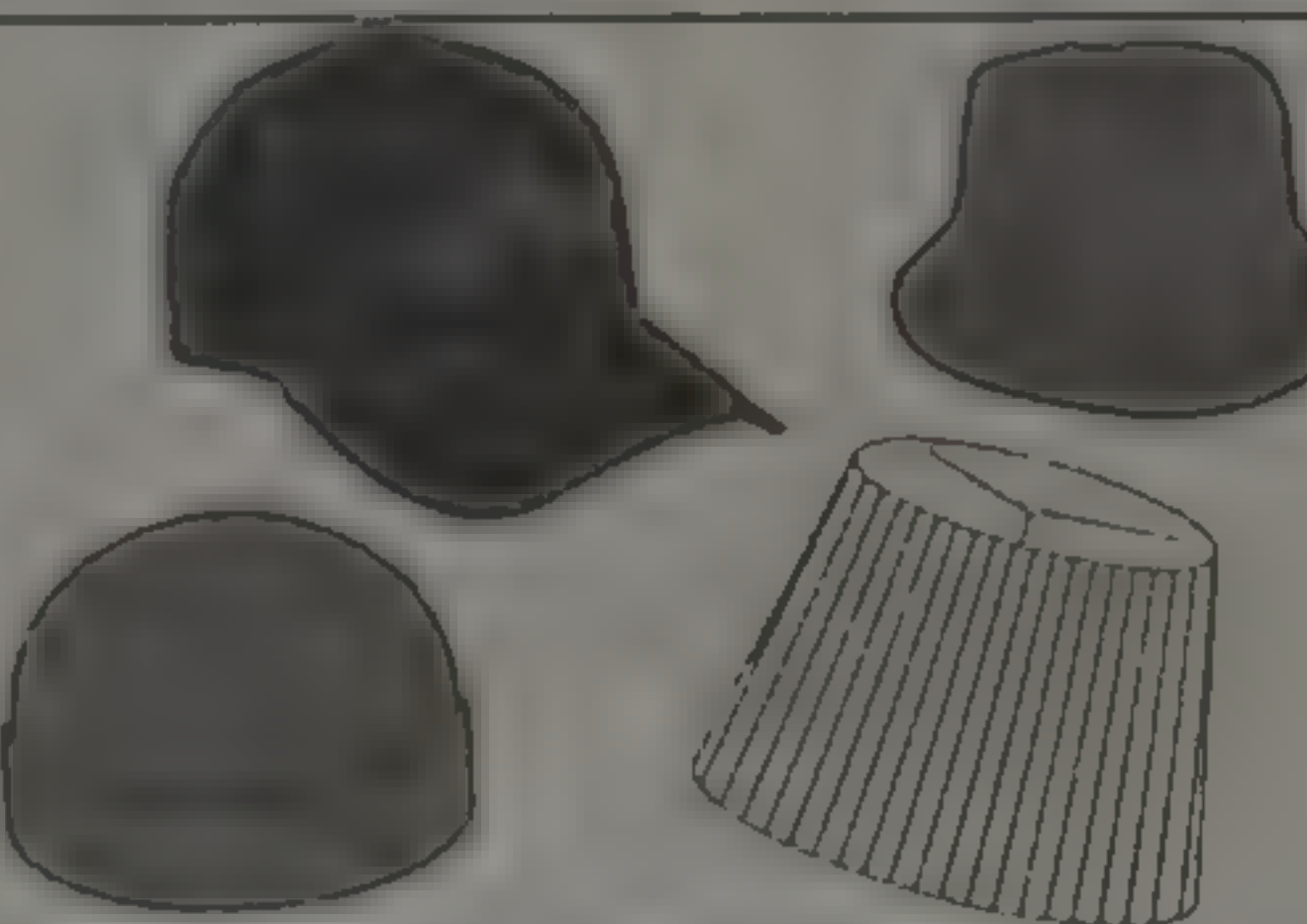
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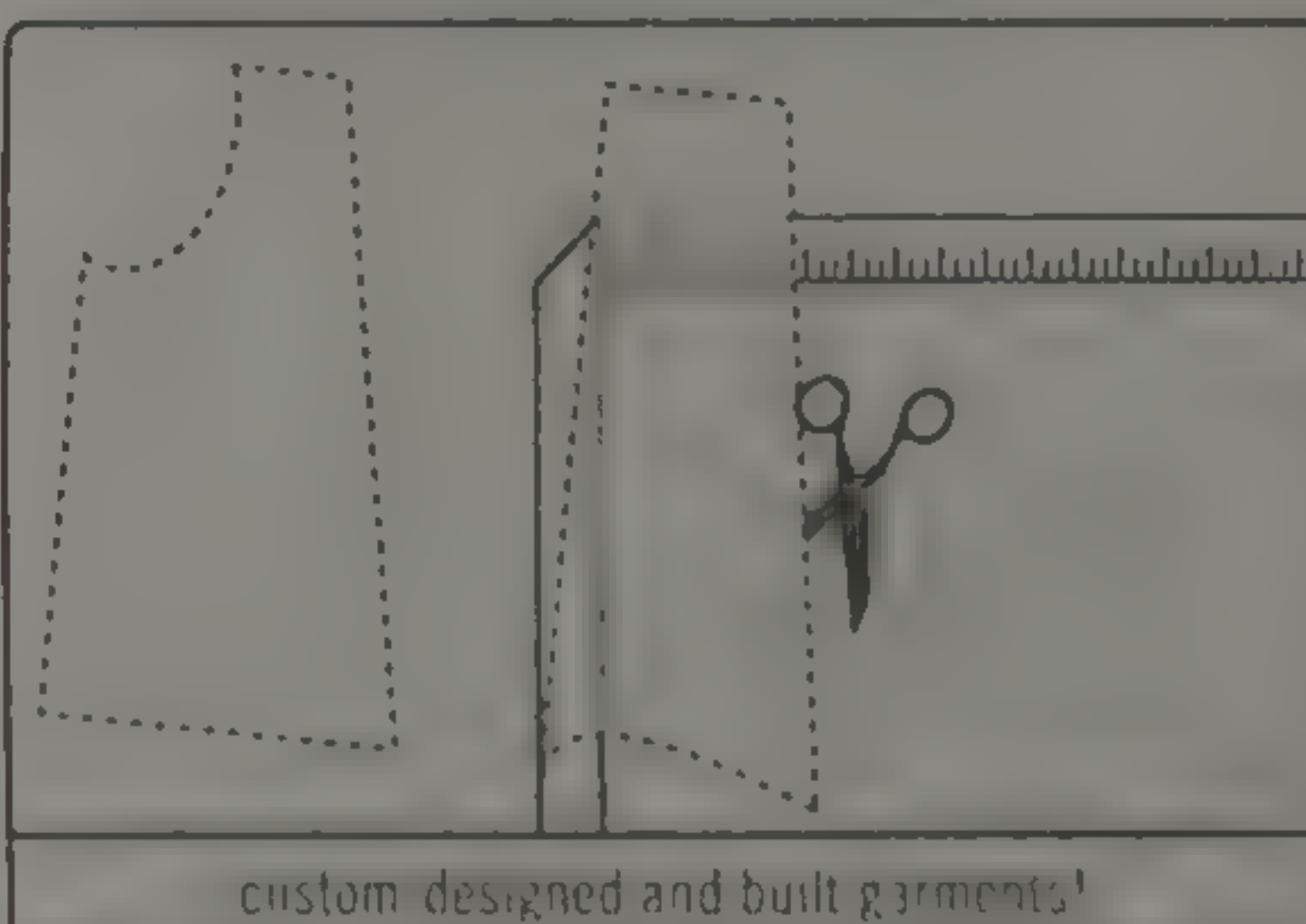
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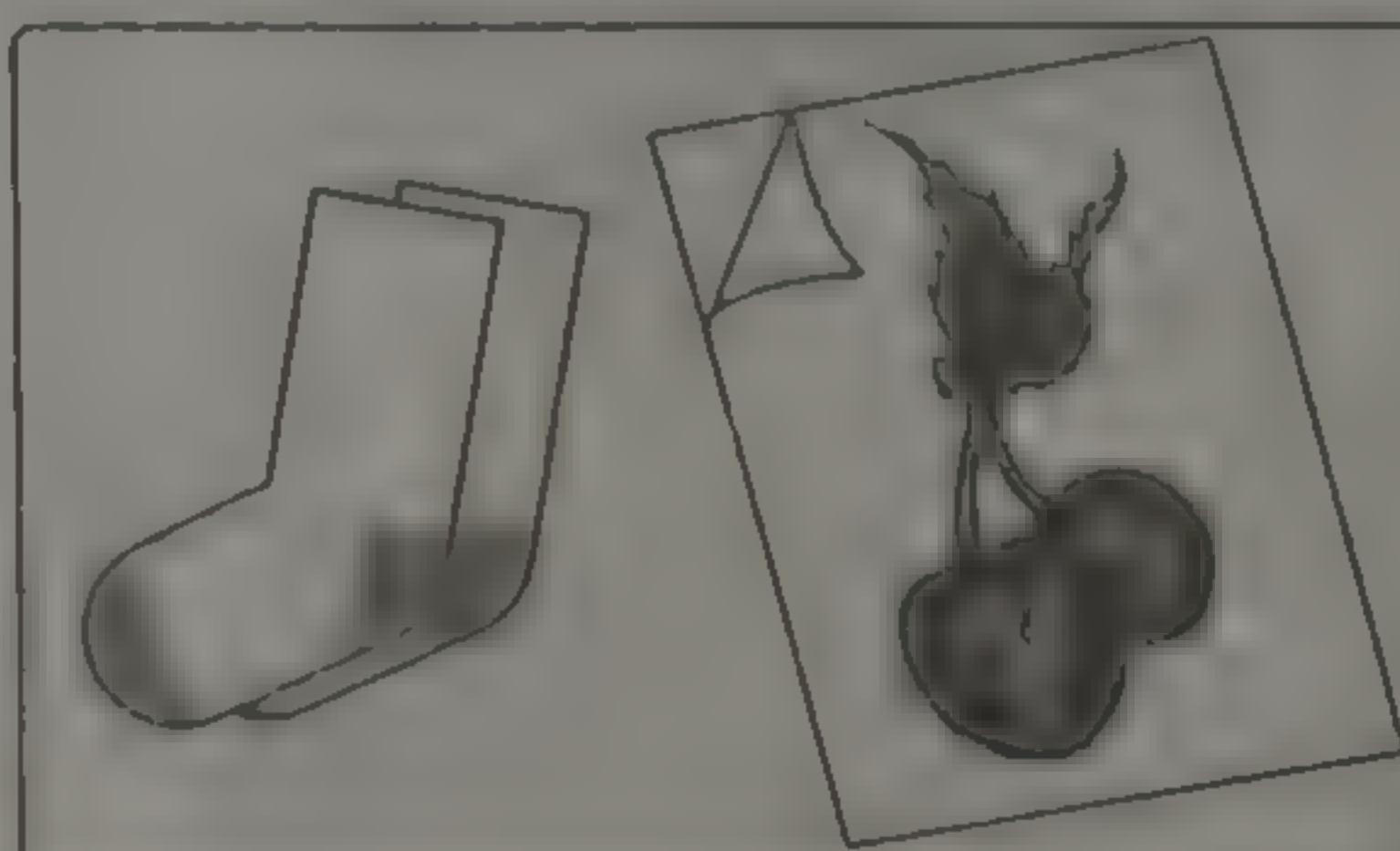
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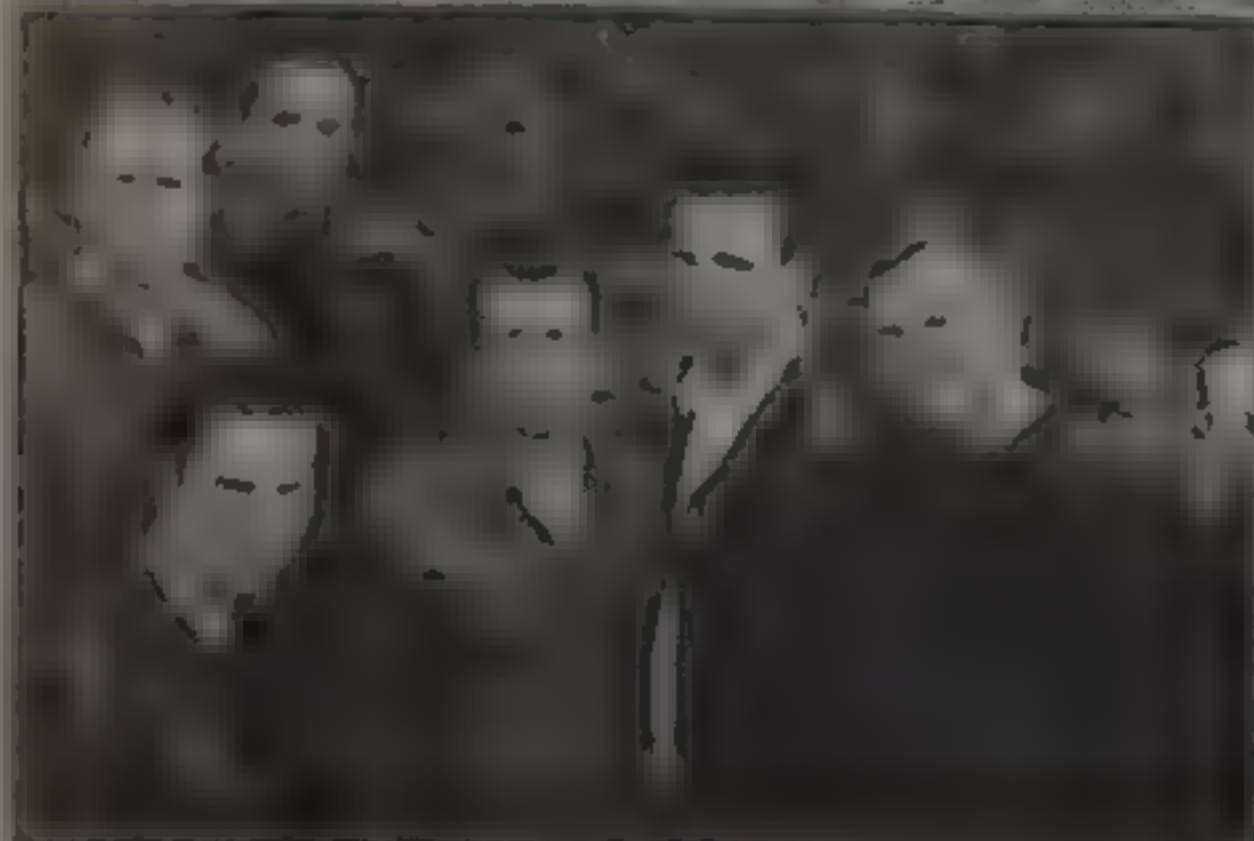


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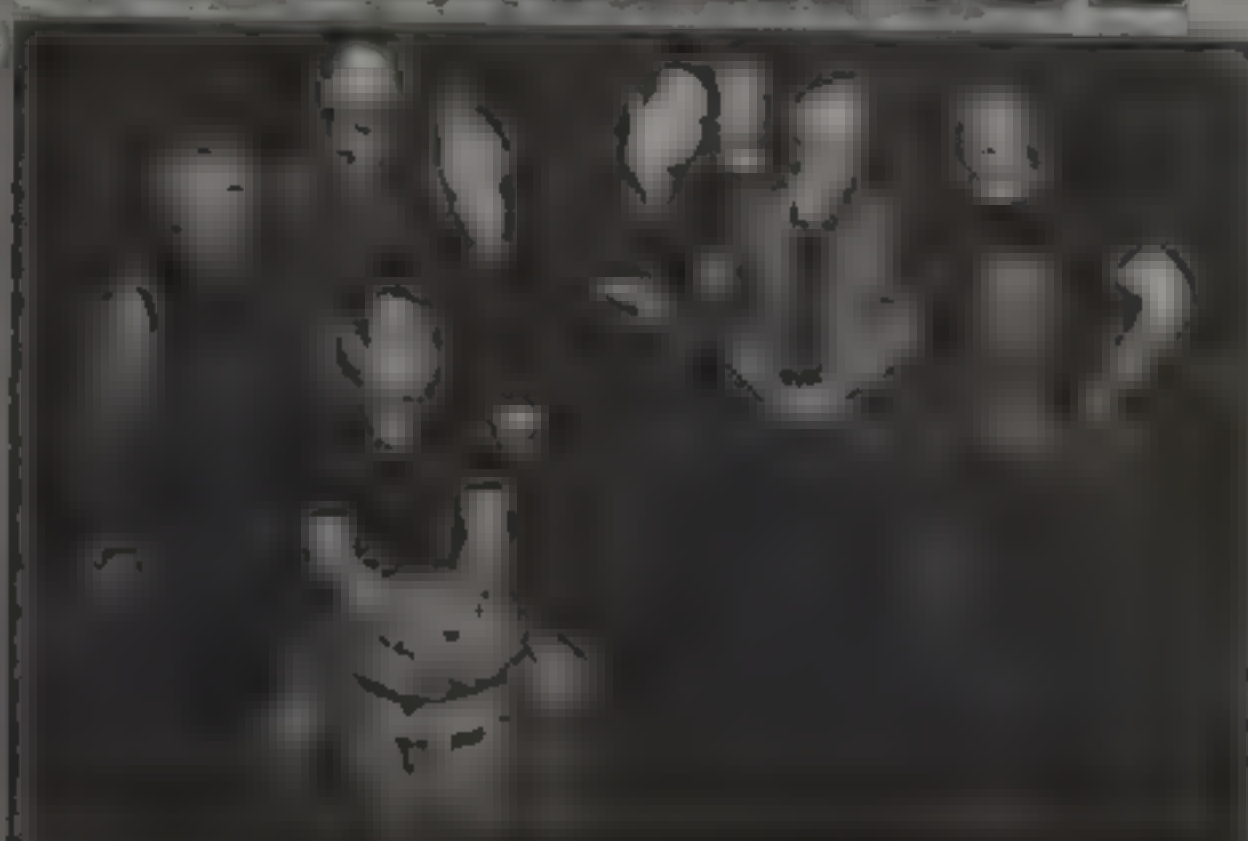
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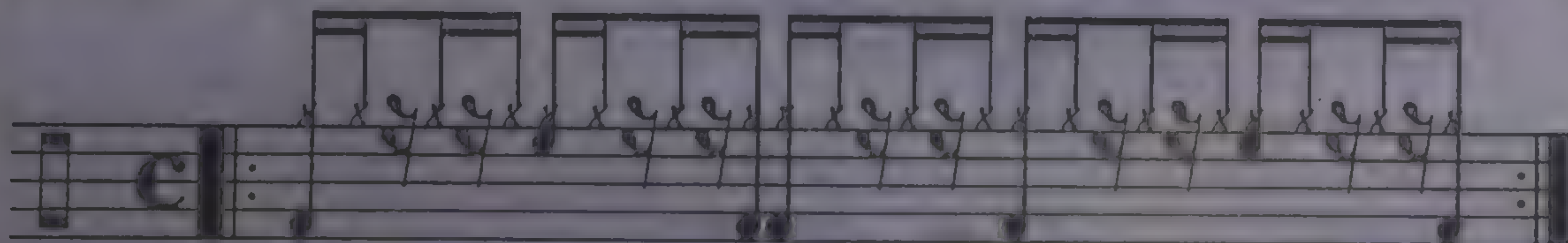
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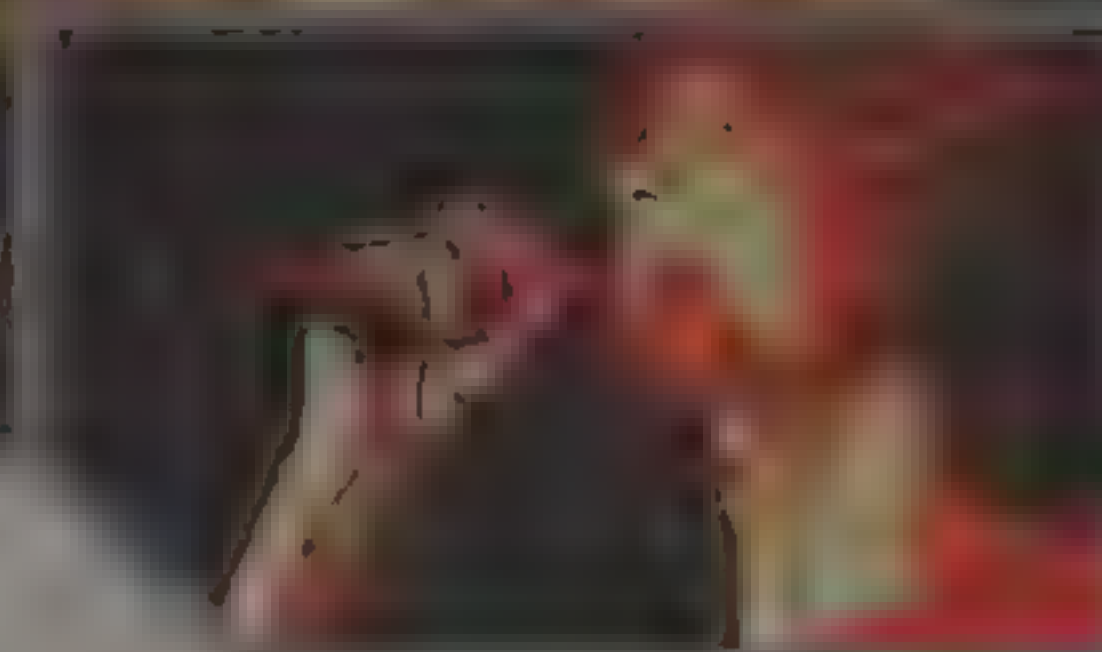
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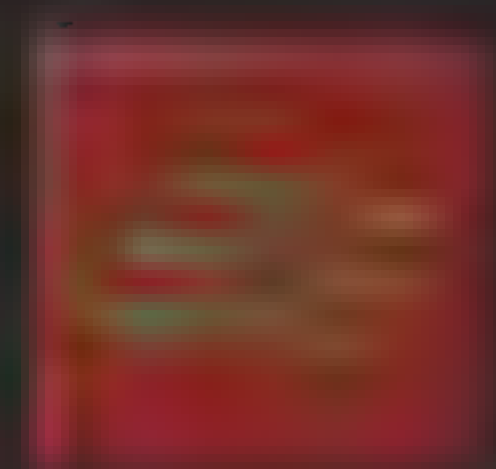
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FOLK

Musicians

Continued from page 30

and everyday life. As a compulsive communicator and agitator of emotions, Smith welcomes any opportunity for a gig. A debut CD is for release in early fall 2002. • **Contact:** (780) 436-5199, guys-smith@compuserve.ab.ca

Tri Continental

folk/blues • With four Juno awards and 10 Juno nominations between them, Bill Bourne, Lester Gitzau and Madagascar Slim are major players in the Canadian music scene. Sweet vocal harmonies and imaginative guitar playing are the hallmarks of their music. • **Contact:** Hugo Kampen (Amok & Rampen Artist Agency), (519) 787-1100, amok@sen-tex.net • **Website:** www.amokmusic.com/tri-continental.html

Kathleen Yearwood

folk/experimental • Kathleen plays structured experimentations around folk song themes, sometimes with a band (Cheval de Guerre, Valdy's Unborn Children), sometimes eerily on her own with electric guitar. She makes everyone uncomfortable one way or another—that's her special musical gift. •

Contact: K. Yearwood (780) 636-3741, voiceoftheturtle@angelfire.com

COUNTRY

Clayton Bellamy Band

country/rock • Brash, gutsy dynamic songwriters and performers with roots in classic country, '70s southern rock and roots music. • **Contact:** (403) 816-1419 • www.claytonbellamyband.com

Kevin Cook

country/roots • This 21st-century troubadour has roots deep in the country and blues traditions, creating the foundation for his strong narrative

songwriting style. His latest release *Trouble Light* is a moody collection of songs about struggle and hope tempered with an offbeat sense of humour. • **Contact:** (780) 489-7651, kevincook100@hotmail.com • **Website:** www.kevincookmusic.com

The Corb Lund Band

country • Diverse three-piece band fronted by songwriter Corb Lund. New album *Five Dollar Bill* released on Stony Plain Records. •

Contact: JM Entertainment (Marlene D'Aoust and Jolayne Motiuk), (780) 465-3175, mdaoust@shaw.ca •

Website: www.corblundband.com

Diamondback

country/cover • Featuring the music of Blue Rodeo, Emmylou Harris, Don Williams—and a bunch of our own stuff. Band has three vocalists, two guitarist, bass, drums, mandolin, banjo, accordion, keyboard. •

Contact: Mike (780) 464-2365, jmcurtis@shaw.ca, or Doug (780) 472-2146, lindstrom@shaw.ca

The Dustkickers

country/roots • The Dustkickers play 'good ol' country and western music the way it was meant to be. Songwriters David Ayre and Mike Berezowsky follow in the styles of country's classic greats, such as Merle Haggard, Johnny Cash and Gram Parsons. • **Contact:** Mike Berezowsky, (780) 451-3341, the_dustkickers@hotmail.com

Flank Strap

country/cover • Country-cover dance band whose goal is to provide listeners with a full country sound, complete with a fiddle and pedal steel. Flank Strap has four complete sets of popular country cover songs ranging from artists like George Jones to Tim McGraw. The band has also started writing original material for a debut album to be recorded in the fall of 2002. • **Contact:** Travis Fowler, (780) 447-3144, travisfowler@hotmail.com

The John Henry Band

country • Prairie country from the Alberta heartland. • **Contact:** John Gorham, (780) 429-0564

Old Reliable

country • Fanciful, ambitious, heart-breaking authentic country. • **Contact:** Sarah Fenton (bookings), (604) 828-0287, oldreliableagent@yahoo.ca • **Website:** www.oldreliableband.com

SEE PAGE 34



Musicians

Continued from page 33

COUNTRY

Tanyss Nixl and the Western Casket Factory

country/folk • Dreamy, ethereal alt-country. • **Contact:** (780) 988-5457

Unca's Old Boys

country • Authentic porch country music. • **Contact:** Mark, (780) 455-9446

JAZZ/CLASSICAL

Lane Arndt

jazz • Freelance jazz guitarist. • **Contact:** Lane Arndt, (780) 988-8142, lane_arndt@hotmail.com

Fritz Chrysler

classical/jazz • A versatile duo with extensive repertoire in classical from many different style periods, plus swing jazz and bebop. Background music for dinners, social events, meetings to suit your tastes. • **Contact:** Daniel Breikreutz (780) 430-0713, fzchrysler@hotmail.com

Hammerhead Consort

classical • An award-winning two-piano, two-percussion contemporary music ensemble. The group has two CDs and has toured throughout Canada and recently Poland. They have commissioned dozens of new works by Canadian and International composers and their edgy performances are often balanced with classical transcriptions. • **Contact:** Trevor Brandenburg, (780) 452-3909

Heavy Metal Jazz Concepts

jazz/rock • We are a jazz-based band with an interest in integrating heavy metal sounds. • **Contact:** Mariko Beason, (780) 433-1114, Mariko66angels@hotmail.com

The Jim Findlay Trio

jazz • A mixed jazz trio that plays a variety of jazz from gypsy jazz reminiscent of Django Reinhardt and Stéphane Grappelli to cool jazz and swing, plus original compositions. We have a Christmas repertoire which is being expanded. • **Contact:** (780) 922-5059, cronfin@oanet.com

Blake Kinley

jazz/blues • Saxophones (alto and tenor), piano. Performing a wide range of styles, including jazz, bebop, swing and blues. • **Contact:** (780) 474-3351, blake@actualjazz.com

Saint Crispin's Chamber Ensemble

classical • Dedicated to loving performances of music by traditional masters and exuberant exploration of new sounds. Clarinetist Don Ross draws small groups from a pool of a dozen outstanding Edmonton artists in ever-changing combinations. Since 1994 the group has presented 30 programs, four CDs, 12 broadcasts and four new music festivals. • **Contact:** Don Ross, (780) 444-3641, donross11@telusplanet.net

The Terrance Holler

jazz/experimental • Post-rock and jazz with turntables and Instruments. • **Contact:** Lane Arndt, (780) 988-8142, lane_arndt@hotmail.com

WORLD

iBombal

world/Latin • Combining their salsa with jazz and funk, rumba, merengue, lando and son, creating an amazing concoction that fills dance floors. Traditional without being nostalgic, with modern influences, iBombal encompasses those traits which best portray Latin America itself: passion, culture, diversity, history and, most importantly, irresistible dance rhythms. • **Contact:** Ramparts Entertainment (780) 426-5961, kirby@shaw.ca • **Website:** www.bombaweb.com

The McDades

world/Celtic • One of the most innovative roots-based groups today, The McDades blend Celtic, world and jazz in an explosive cocktail of original & traditional vocal and instrumental music. New album *For Reel* to be released October 5. • **Contact:** (780) 435-3366 • **Website:** www.themcdades.com, www.freeradiorecords.com

Terry McDade

world/Celtic • As one of the leading exponents of the contemporary harp, Terry has performed at concerts, festivals, and special events throughout Canada and the U.S. He has embraced the music of African, Middle Eastern and Asian neighbours, finding common ground with his Celtic roots. Terry has been regularly featured on radio, television and on numerous CD recordings including the acclaimed albums *Harpe Danse* and *Midwinter*. • **Contact:** (780) 435-3366, harpe@telusplanet.net

The Operators

world/ska • Reggae, first-wave ska music. • **Contact:** Eric Budd, (780) 481-3074

Tilo Piaz and Viajante Drumming Ensemble

world/Latin • This Latin American/fusion drumming ensemble led by master percussionist Tilo Piaz

uses djembes, doumbeks, congas and various other instrumentation to present an eclectic mix of Latin American-inspired rhythms that will fire up your senses. • **Contact:** Tilo Piaz or Anne Vimtrup, (780) 438-5446

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GREG GAZIN

Two weeks before the date for your CD release party is no time to be writing your songs. While many people perfectly capable of making your CD hit the store shelves on the target date than just recording the music. Over 90% of delays in the CD manufacturing process don't originate from the music itself, but rather from a number of overlooked details. These can range from the lack of proper licensing to challenges with the creation and proofing of artwork for the CD reprint and packaging materials. So much effort is put into fine tuning the recordings that often very little time remains for the rest of the process. If you can't make the time to do it right, how can you find the time to do it over?

As a veteran in this process, if I could collect a royalty for every time this happened, I could probably acquire rights to the entire Beatles catalog. (Exaggeration? Of course - but I hope you get the point.)

Graphic Monster

Often an afterthought, the biggest delay monster by far is the artwork. The culprit - usually a brother-in-law with good intentions who uses the templates that ship with EZ-CD Creator, or a friend who does it for free with Microsoft Word using unlicensed low resolution pictures downloaded from the web. Sorry folks - this just won't work. You need proper applications, like Adobe's Illustrator and

material watching closely for the page orientation and insert it into a jewel case. How does it look? Proofread. Check for typos. Verify that all of your contact information is complete including: area codes, e-mail and web addresses, logos and trademarks. Do you need a bar code? Do you have a selection number on both the disc and the print materials? Solicit feedback. Make any necessary changes and repeat the process until you are satisfied with the final product.

Licensing Often Easy

While putting out your own original material is great, sometimes you may choose to record someone else's material - a cover tune. Whether it's a whole song, a passage or a few bars, you do need permission or clearance to use it. The process is not that difficult or as expensive as you may think, but it does take a little time. Licensing organizations such as the CMRRA (www.cmr.ca) act as a clearing house for licensing music. In a typical scenario, costs run as low as \$0.08/track per copy. There is often a minimum payment requirement as well as a service charge. Contact them for specific details. If you prefer, your dealer or broker can often arrange clearance for you. You can also register your own songs so that you can get paid if someone else uses them.

The Final Listen

Now that we've covered 90% of the challenges, let's look at the other 10% - namely the disc. We'll leave the audio

CD-Rom on the same disc. An Enhanced CD is great for adding things like pictures and video that can be viewed from a computer. It's ideal for artists to use as an electronic press kit or to create hot links back to your web site. Barenaked Ladies "Born on a Pirate Ship" is one example of this format.

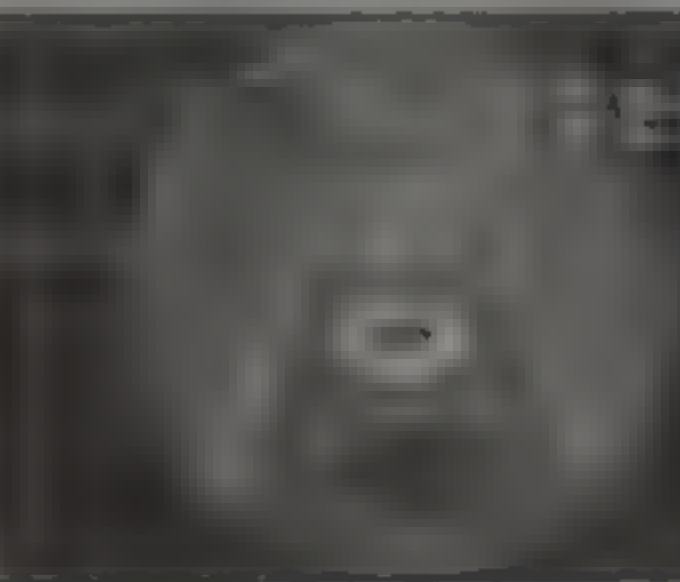
Of course, like audio, there are things to watch out for. If you use Apple's QuickTime, Adobe's Acrobat or Macromedia's products, you may want to check out the license or rules for use of readers, players and their logos. Refer to their respective websites for more information.

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And finally, we're all proud to be Canadians. Make sure that "Made in Canada" is emblazoned on the print material, disc or both. Not only to show true patriotism but it can help you

expedite customs clearances and even save you on duties and taxes - especially to countries like the USA or Mexico. ☺

Greg Gazin, President, Parallel 2000 Corp, is a 22 year veteran in the business and computer field including CD-Rom development and technical writing and is a contributing writer to Hard Drive. Greg is also President of Alberta New Media Association/Edmonton parallel2000@telusplanet.net

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Often an afterthought, the biggest delay monster by far is the artwork. The culprit - usually a brother-in-law with good intentions who uses the templates that ship with EZ-CD Creator, or a friend who does it for free with Microsoft Word using unlicensed low resolution pictures downloaded from the web.

Photoshop or Quark Xpress and the know-how to use them. You could also consider hiring a professional designer with experience in prepress and CD production. Remember, they may not be as costly as you think.

Free Specifications

The only way to ensure proper printing is using official factory specifications - which do vary from plant to plant. There is no big secret but sometimes you do need to ask for them. All reputable reproducers will provide you - free of charge - mechanical specifications and templates in either printed or electronic format (PDF or EPS). Companies such as Canada Disc & Tape Inc. (www.candisc.com) offer detailed information for their customers online through tips, techniques and things to watch out for in preparing your final artwork.

Check Up

Your artwork is more or less finished. Print out a sample and make a test up. This is not a final proof but it is a good way of what the final product should look like. If you are using a booklet, send the print

editing for the engineers. However, I do suggest that you listen to the master disc all the way through. Listen for clicks, pops and other extraneous noise. Ensure the disc sound has been normalized and the track list matches the print material. Note any "mistakes" you may have included.

An Audio CD master should be printed on high quality, brand name CD-R media (NOT CD-RW). It should be written at the slowest speed possible (2x or 4x) to ensure a reliable master. The disc should contain a single session and be written in disc-at-once mode so that the whole disc is written in one pass without pauses. This will avoid any possible clicks and pops between songs.

Enhanced CD - An Alternative

Just like I have a little more space to write here, your CD may have a little extra room if you haven't used up all 74 minutes or so. You may want to consider an Enhanced CD. It's a format that's more to manufacture than a regular Audio CD.

Sometimes called a "CD Extra", it's a format that's more to manufacture than a regular Audio CD.



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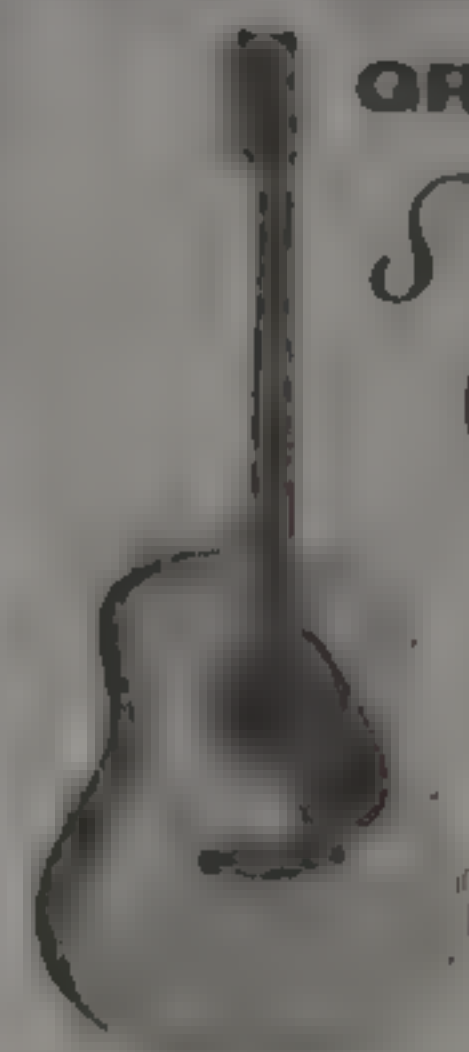
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Musicians

Continued from page 34

EXPERIMENTAL/ ELECTRONIC

Agape Ray Gun Exxxpereyement

experimental • Lounge music for the indusutrsurreal page. Circus dwarves still smoke roses. Alfred Jarry takes Tom Waits into a back alley and beats him with a dead dog. •

Contact: Philip Jagger (780) 437-5014, avanteagarden@rocketmail.com

The Ancestors

experimental • Tribal space jam fusion for multi-sensory, media and experiential extravaganzas. •

Contact: John Armstrong (780) 433-9675, john@brassmonkeyproductions.com

Fung

electronic • Live, improvised house music, with an emphasis on deep house and Latin rhythms. •

Contact: Jason Fung, (780) 709-7996

The Gravity Collective

electronic • Ambient drum 'n' bass, jungle, breakbeat and deep house in a live improvised format. •

Contact: Dave Aide, (780) 425-6626, daide@indigo.ca

The Improvised Network

experimental • A creative collective of Edmonton-based improvisers with special guests; over 100 independent CD releases in 2001-2002.

Contact: Lane Arndt, (780) 988-8142, lane_arndt@hotmail.com

The Machine Isle

electronic • Improvised live ambient featuring introspective and emotive audio and visuals. •

Contact: Gary Joynes, aydenite@hotmail.com

Morphophone

electronic/experimental • morphophone (a.k.a. Gary Joynes) explores the emotive possibilities created by mixing analog synthesis and its own digital deconstruction as opposing sound sources in a stereo field. Hybrid tones and anomalies emerge as the warm and organic is combined into the cold and austere. Live visuals complement and expand the experiment into an immersive multimedia experience.

Contact: Gary Joynes, gjoynes@telusplanet.net

Opascope

electronic/experimental • Opascope's sound has evolved to include its own

version of "click" and "minimal-tea-no" and their live AV explores interactions between experimental sound image. Their music pieces are composed through a file-sharing process using laptop computers and samplers. Sound sources include a mixture of raw analog and processed digital sounds and are recorded and performed in real time. •

Contact: opascope@shaw.ca

Oregone Accumulator

world/experimental • The band plays a rock/jazz blend of world beat and wall of sound experimental ambient. We do a live show with fog lamps, strobe lights and long sections of improvisation. Too cool for words. •

Contact: John Jacob Karwandy, (780) 632-7032, johnjacob54@hotmail.com

PROxyBOY

electronic/experimental • This project is recommended listening for all fans of Intelligent Dance Music (IDM). •

Contact: Lane Arndt, (780) 988-8142, lane_arndt@hotmail.com

SINGER/ SONGWRITER

Deon Blyan

singer/songwriter • Broken rootsy pop with hints of Jeff Buckley and early Radiohead. Album *Try to Be Kind*, produced by Stew Kirkwood. •

Contact: (780) 920-4210, deon.blyan@angelfire.com

Website: www.mp3.com/deonblyan

Colleen Marie Brown

singer/songwriter • An engaging songwriter, vocalist and pianist, versed in many different musical styles, ranging from traditional jazz to modern pop. • **Contact:** (780) 990-0901, colleenmariebrown@hotmail.com

John Fisher

singer/songwriter • Adult contemporary singer/songwriter, piano and flute. • **Contact:** (780) 428-0864, fisherj@telusplanet.net

Website: www.johnfishermusic.com

Eric Newby

singer/songwriter • Some say folksy, some say quiet alt-country. Just me and a guitar, singing sad songs about sad situations. Think Ryan Adams without a backing band. •

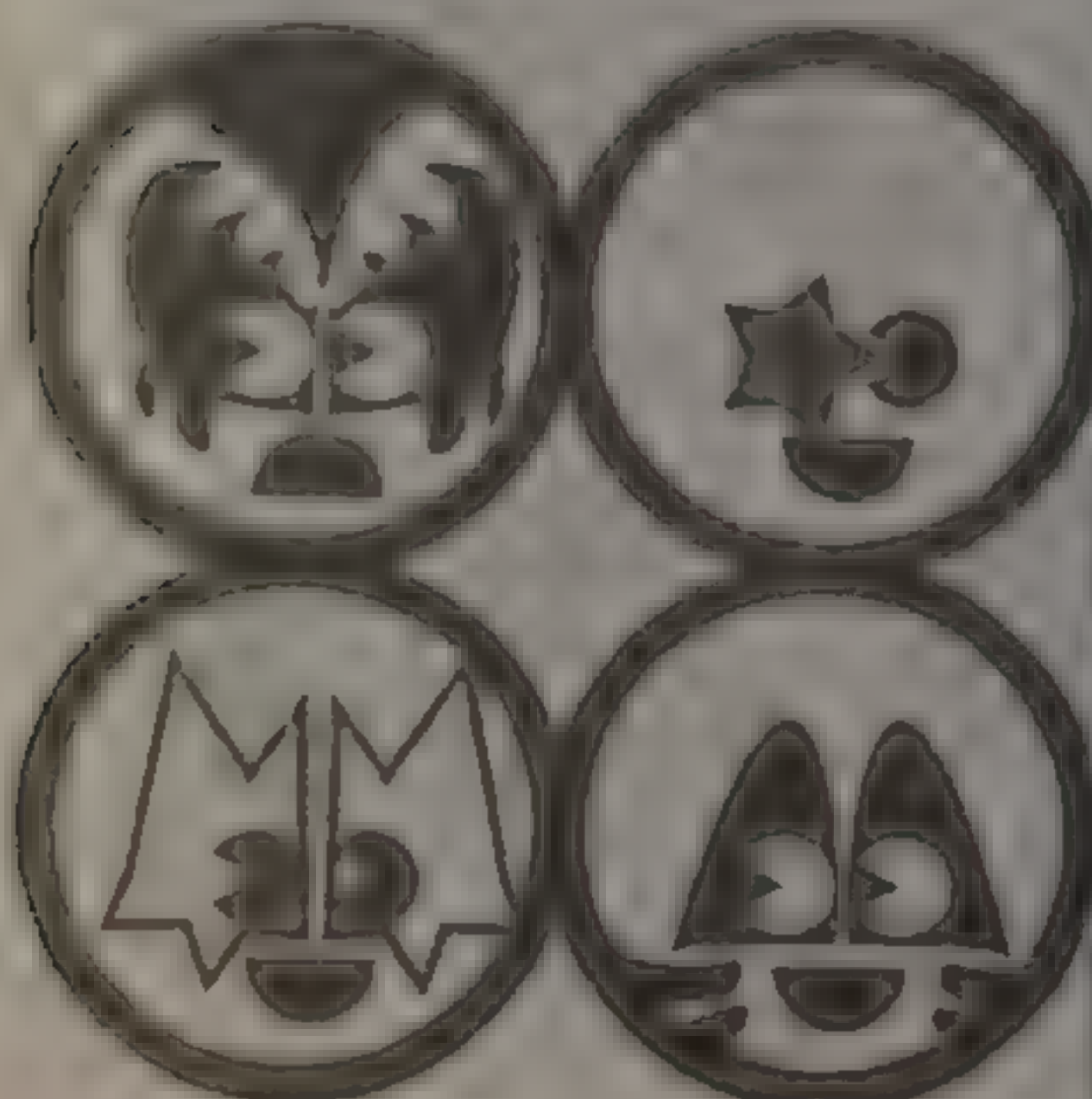
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site: www.bopcat.com

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valplace.ab.ca • **Website:** www.festi-
valplace.ab.ca

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Ioannides, bigz@reds.ab.ca • **Website:** www.red.ab.ca

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Rock, pop • **Contact:** Kirby, info@kir-
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ton, general@winspearcentre.com • **Web-**
site: www.winspearcentre.com

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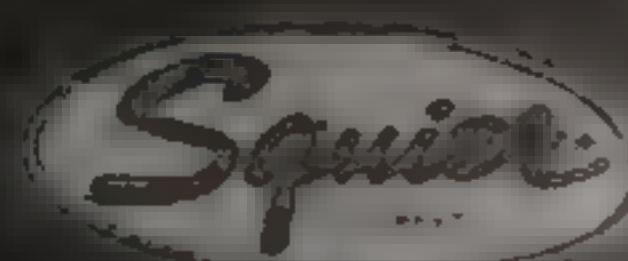
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WEEKLY

Continued from previous page

Alex Murdoch and the Phonics. Late Show: no cover. Adv. TicketMaster, Sidetrack.

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GRILL 7106-109 St., 413-... SAT: Open stage hosted

MACIAN AUDITORIUM 12530-...ve. THU 25 (7pm): Aurora (CD celebration).

CLASSICAL

SAINTS' CATHEDRAL 10030-... WED 24 (8pm): Sadoway and Elaine Dunbar (piano). Free. Donations to accepted. Info @ TIX on

CITY HALL Sir Winston Churchill Sq., Room, 469-7382. FRI 19 (7am-11pm): Suzuki Strings.

CONVOCATION HALL U of A campus. THU 25 (8pm): Young Composers' Showcase: New works by young Edmonton composers. TIX @ door.

CLUBS

BARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll Ave., 463-9467. FRI 19-SAT 20: 2 Much (pop/rock). FRI 26-SAT 27: Tracy Millar (pop/rock, country rock).

CASINO YELLOWHEAD 12464-153 Ave., 463-9467. THU 18-SAT 20: Souled (pop/rock). THU 25-SAT 27: Tineta Electric Avenue (pop/rock).

VLIN'S MARTINI BAR 10507 82 Ave., 437-7489. •Every SUN: DJ Bobolic spins the in sounds from y out.

PORTY-FOUR MAGNUM CLUB 8-144 Ave., 475-8702. •Every SAT: Open Stage Jams. All bands, singers & musicians welcome. FRI 19 (9pm-10am): Mr. Lucky. No cover. SAT 20 (7pm): Saturday open jam. (9:30pm-10am): Mr. Lucky (blues, boogie, B). No cover.

GALLERY LOUNGE Mayfield Inn, 515-109 Ave. 484-0821. •Every SAT: DJ Steve.

KS PUMP 10166-114 St., 488-...-1. •Every TUE/WED: Karaoke.

DEENHOUSE NIGHTCLUB Highbourhood Inn, 13103 Fort Rd., 9898. •Every WED-SAT: DJ Travis.

CONCERTS

DELWOOD COMMUNITY LEAGUE 7515 Delwood Rd., 420-1757. •RI, Aug. 9 (6:30 door), SUN, Aug. 11 (door): From the Edge (live CD recording). all-ages event. TIX \$10 @ or, @ TIX on the Square.

FESTIVAL PLACE 449-FEST (3378), •WED, July 24 (7pm): Night Patio Series: Shuyler

Jansen and Mark Davis (alt country). \$5 Individual Patio Series performances. •WED, July 24 (8pm): Fairport Convention. TIX \$35 cabaret; \$31 theatre @ Festival Place box office, TicketMaster. (Buy a Fairport Convention ticket and receive a complimentary ticket to our Wed, July 24 Patio series concert). •THU, July 25 (7:30pm): De Dannan. TIX \$20 cabaret; \$18 theatre @ Festival Place box office, TicketMaster. •WED, July 31 (7:30pm): Wednesday Night Patio Series: Al Brant Trio, Christian Mena (folk). \$5 Individual Patio Series performances.

J.J.'S PUB 13160-118 Ave., 451-9180. •SAT, Aug. 10 (10pm show): The Judas Priest Show: Tyrant. \$5 cover.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •WED, Sept. 11 (8pm): Kenny Rogers. TIX starting at \$79 @ TicketMaster.

LABATT BLUES FESTIVAL Hawrelak Park, www.BluesInternationalLtd.com. •FRI, Aug. 23-SUN, Aug. 25. TIX \$70 @ TicketMaster, Chateau Louis Hotel, Southside Sound.

MOTION NOTION Near Edmonton, at a riverfront campground, 1-866-530-6060, (403) 230-6060, www.motionnotion.com. •FRI, July 19-SUN, July 21: 80 DJs and live acts. TIX \$ TicketMaster, Feroshus, Foosh.

NORTHLANDS PARK •TUE, July 23: Klondike Days Edgefest: Bif Naked, GOB, Simple Plan.

PROVINCIAL MUSEUM AUDITORIUM 12845-102 Ave. •FRI, July 26 (9pm): Kiran Ahluwalia joined by her ensemble (tabla, harmonium, and guitar). Ghazals and Punjabi folk songs. Presented by the Bazm-e Sukhan Literary and Cultural Society. TIX \$10.

RED'S WEM, 481-6420, 451-8000. •SAT, Aug. 17 (7pm door): Misfits, Marky Ramone, Dez (of Black Flag). All ages event. Licensed areas. •TUE, Aug. 27 (7pm door; 9:15pm show): Morrissey. No minors, licensed show. TIX \$35 @ TicketMaster.

RUM JUNGLE 8882-170 St., 486-9494, 451-8000. •TUE, July 23 (8pm door; 10pm show): David Usher. TIX \$15 @ TicketMaster.

SKYREACH CENTRE 451-8000. •TUE, Aug. 27 (6:30pm doors; 7:30pm show): Bob Dylan and His Band. TIX \$39.50, \$49.50 and \$59.50 @ TicketMaster. •TUE, Sept. 10 (7:30pm): Rush. TIX @ TicketMaster. •SAT, Sept. 28 (8pm): Great Big Sea. TIX \$35. •THU, Sept. 12 (7pm door): Supertramp. TIX \$45.50, \$49.50, \$59.50 @ TicketMaster.

COUNTRY

WILD WEST SALOON 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons. THU 18-SAT 20: Trick Ryder. WED 24-SAT 27: Jack Jackson. WED 31-SAT 3: Wendell Donovan.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 18 (9pm): Charlie Austin Trio. FRI 19 (9pm): Don Berner Trio featuring Ron Samsom (drums) and Rob Thompson (keys). SAT 20: Brett Miles. THU 25-FRI 26 (9pm):

Mike Rud. SAT 27: Craig Giacobbo Trio.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 19 (8pm-midnight): Dawn Chubai.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815 THU 18-SAT 20: Mike Plume. MON 22-SAT 27: Todd Reynolds

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 18-SAT 20: Darryl Kitlitz THU 25-SAT 27: Richard Blais.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 18-SAT 20: Yves Lecroix. TUE 23-SAT 27: Mark Magarrigle.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 18-SAT 20: Tony Dizon. MON 22-SAT 27: Tony Dizon.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. THU 18-SAT 20 Boon Boon Kings. WED 24-SAT 27: Chuck Belhuimer.

POP AND ROCK

Also see VURB Weekly on page 50.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU/FRI: Live bands

J.J.'S PUB 13160-118 Ave., 451-9180. Every Wed (10pm): Open stage hosted by Juke Joint Band. FRI 19-SAT 20: Cerveja (rock). FRI 26: Thexceptions (rock).

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. FRI 19-SAT 20: Face First. THU 25: Disgrace the Retroman. FRI 26-SAT 27: Monkey's Uncle.

LONGRIDER'S 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT: Top 40 country, dance, classic rock. •Every THU: Thursty Thursday w/ DJ Doc Lou. THU 18-SAT 20: Steel Horse. SUN 21-WED 24: Shane Chizim and Whiplash. THU 25-SAT 27: Jamie Hamilton.

NU WAVE PUB 18228-89 Ave., 489-9627. SAT 20 (9:30pm-1:30am): The Hoffman-Brown Band. No cover.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands.

RED'S WEM, 481-6420, 451-8000 FRI 19: Maxim Club Tour and Pijama Party Bash. SAT 20: Latin Fiesta: DJ Moreno, DJ Jose Jose, DJ Panchito.

STRATHCONA LEGION Lower Lounge, 10416-81 Ave., 433-1908. FRI 19 (7-11pm): The Hoffman-Brown Band.

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 18-SAT 20: Crush. \$3/\$5. WED 24: Robin Black and the Intergalactic Rockstars. TIX \$8. THU 25-SAT 27: Rotting Fruit. \$3/ \$5 cover. WED 31 Clayton Bellamy Band. \$5 cover

WEISERS LOUNGE 116-957 Fir St., Sherwood Park, 464-3939. •Every THU-SAT: DJ.



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CAPILANO
JULY 18-20 DARRYL KITLITZ
JULY 25-27 RICHARD BLAIS

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JULY 18-20 BOON BOON KINGS
JULY 24-27 CHUCK BELHUIMER

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Deep Dish know their way around a platter

DJ duo is willing to sometimes enter the mainstream, but on their terms

By DAVE JOHNSTON

When you get to the top, you still have to fight. For All "Dubfire" Shirazinia and Sharam Tayebi, keeping Deep Dish at the head of the pack of the North American dance music community means you worrying about more than who gets a turn at the decks during a gig. Mind you, it's still a concern.

"We've been DJing together professionally for about 10 years, and every day we get more and more great music, so having to split the time up can get annoying," Shirazinia says. "Sometime we each want to tell our own stories without

being hassled by being the next person to go on."

They also have to defend their sound, a constantly morphing mix of house music you can best call progressive, which some critics claim is a dying genre. "Everyone is pronouncing that progressive is dead or on the way out, but we're not really subscribing to any scene or genre," Shirazinia says. "We were tagged as progressive for a little while, but we've never thought of ourselves in that way. We've always been really open-minded about music. We try to embrace new trends and do something different with them, rather than throw out a copycat thing."

Happily, not everything has been a challenge. Yoshitoshi, their label and storefront, are still considered vital outlets for cutting-edge rhythms, and their efforts behind the decks and in the studio have brought them further worldwide acclaim.

Their recent release for the Global Underground series, *Moscow*, has been praised as one of the best for what Shirazinia calls "the Mercedes Benz of mixed CDs." As for remixes, their open-minded approach has led them to reinvent tracks by underground and mainstream artists alike, including 'N Sync and Madonna.

"You have to consider everything with remixes," Shirazinia

house

explains. "Sometimes certain things have more weight than others. If you need to buy an expensive piece of studio gear and you don't really like the song but the budget's great, you opt to do the song. We don't hate all the songs we've remixed, but it can be challenging."

Shirazinia admits that they got some heat from purists for their

cheekily-dubbed "Cha-Ching" remix of 'N Sync's "Pop," but quickly adds that in retrospect, it was a worthwhile experiment. "For a while," he says, "when people didn't know what the mix was, it was getting played before the track was even out. When they found out what it was, they stopped. But we come from a time when house DJs like David Morales and Todd Terry were constantly remixing commercial tracks, and they did some amazing work. We don't mind doing it as long as the end result is what we consider to be our best work possible."

Another one of their remixes has given Deep Dish a new battle. Earlier this year, their remix for Dido's "Thank You" earned them a Grammy, an honour Shirazinia says they took with a grain of salt after they spoke with other members of the Recording Industry Association of America, the body that hands out

the coveted trophies. "If any we hope that [the Grammy] validates dance music to a whole level," he says. "In many other it was an eye-opener, because to talking with a lot of Grammy people and we realized that the music industry isn't properly represented within the [RIAA] because there aren't enough voting members. You can't bring about change out getting people off their arms about the Baha Men won the Best Dance Recording award precisely because there's no there to vote otherwise. In count, there were 30 voting members from the dance music community compared to over 30,000 in pop. Which just goes to show you we're dealing with." ☐

Deep Dish featuring Dubfire
With Behrouz • The Joint • Thu, July 18

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Slean's logic

ecocious Sarah Slean channels long-ad voices on minous *Night Bugs*

DAVE JOHNSTON

Sarah Slean knows exactly who she is. "I'm book smart, street stupid," the singer/songwriter says with a little laugh. "I love knowledge. Learning is one of my favourite pastimes. It sounds pretty silly, I know, but it's true. But as far as practical knowledge goes, I'm a terrible example of stupidity. I really lack practical knowledge."

It was a dark night in the recording studio when the Toronto native wrote "Book Smart Street Stupid," influenced by a bottle of whiskey and a book she was reading about Louise-Lautrec. It's what she considers the centrepiece—"the heart," she describes it—of her new album for Warner/Atlantic, *Night Bugs*. It's the sort of song you would expect Tom Waits to groan during the *Rain Dogs* era, except Slean has a strong, angelic voice, instead of a booze-soaked, world-weary rasp. "I've got street smarts," Slean laughs at the comparison. "I don't have a lot of that. I'm a space cadet, as far as street smarts go."

You wouldn't know it from listening to *Night Bugs*, or especially after hearing Slean perform live. At her show, in the middle of a song like "Hot" or "Sweet Ones," she becomes a conduit for a long-gone Parisienne singer playing down the road from the Moulin Rouge, swooning under the influence of a little too much absinthe. She creates alter egos in her music, like Emily the milliner and Cookie the crime photographer, who are as much phantoms from her literary influences as they are parts of herself. "Songs are like parts of your mind that want to make themselves heard," she explains. "It's like a city in my head, I guess—these are the

drinks they like, this is the kind of umbrella they carry. Good music really makes you see and experience all these things that involve other things than your ears. That's what's great about literature or any other kind of art. It's like reading T.S. Eliot—you see the people in the bars drinking the oily gin."

When she stops, she transforms back into the self-effacing former University of Toronto music student who used to throw up before recitals. "I felt choked when I was trying to play other people's music," sighs Slean. "I felt like I was warping someone else's vision. It was like doing math. I felt like Brahms should be screaming at me that I was playing the third measure too slow or something. That wasn't music to me."

I go to Workman

Ever since she left the program, Slean has solidified a promising career as an offbeat pop star. Barely out of her teens, she started her own label and successfully released two indie discs, *Universe* and *Blue Parade*, which were eagerly snapped up by fans. Now 25, Slean settled into the Warner/Atlantic roster, ending a courtship that started back in 1998. When she began work last year on her first major-label disc,

[100] pop

though, she convinced the label to let the flamboyant Hawksley Workman produce it instead of an unresponsive old hand who she felt couldn't relate to her vision. "I felt like we're siblings or something—like, I'm sure we were in the circus together, trapeze artists or something, a hundred years ago," she says of Workman. "He's such a funny guy, and he speaks in a language that I completely understand."

The record company wasn't



Sarah Slean

impressed with her request. That is, until they heard the demos the pair had recorded. The two were then packed off to a studio near Woodstock, New York to begin recording *Night Bugs*. The isolated location, surrounded by a forest populated with fireflies, became the ideal environment for her surrealist pop music. "It was like some kind of enchanted, magical place," she says. "I felt like it was removed from any particular reality. The colours were saturated and things were a little bit stranger than usual. It was like being in a Tim Burton movie, and I loved it. The forest was creepy and magical and cartoony all at the same time."

The one song that was inspired by the place was "Book Smart, Street Stupid." It might be someone like Emily singing through her, but Slean figures that there might be a little of her own voice trickling through after all. "I think that's why I write songs," she says, "because it allows you to say things that you wouldn't otherwise say to people. It makes me really uncomfortable to sit down and talk about what's going on. That's why you make things up like Emily and the music, because speaking in song is a different kind of speaking. That's why you make music." ☐

Sarah Slean

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NOT THE BLUES

By CAM HAYDEN

Krown and Brown in their town

Considerations prevented me describing some of the highlights of the festival's Waterfront Blues Festival week's column, but it seemed a shame to ignore them completely. Let me share them with you now. A chance meeting on the Sunday noon with Joe Krown, who has been working with Gatemouth Brown the better part of a decade, gave me the chance to catch up with him. One of you with extra-long memories remember Krown as the keyboard player in the Luther Johnson Band in the '80s, a City Media Club staple. Gatemouth Brown is now 78 years old, suffering from emphysema and has only about a half-dozen shows so far this year. He insists on wearing his cowboy boots even though they hurt his feet and his cantankerous nature hasn't changed one iota. But Gatemouth still delivers the goods onstage. In his one-hour closing

set on the Sunday evening of the festival, Gate played it all: jazz, Cajun, country, pop and, of course, some of the most heartfelt blues you'll hear anywhere. He still challenges the guitar players perched in the front row to "try and steal this lick, if you can" before laying down a lifetime's worth of experience and talent in 16 bars. If any blues fans out there get a chance to see Gate one more time, pounce on it because I have the feeling those opportunities will be few and far between.

As for Krown, he lives in New Orleans these days, where he has a number of steady gigs including a five-day-a-week happy hour slot, as well as regular Friday and Saturday shows. In fact, Krown told me, "I developed a case of carpal tunnel syndrome from playing too much piano, but New Orleans is the place to be if you're a musician." He's also taken time to record three discs over the past couple of years on New Orleans's STR label. One is a solo piano disc that covers blues, boogie and the classic New Orleans R&B sound; another is a funk album he made with a New Orleans-based quartet; and the third, the one he's probably proudest of, is a Hammond B-3 disc titled *Buckle Up* that features George Porter Jr. of Meters fame. Check out www.STRdigital.com to pick one of these beauties up.

By the end of the festival, the Oregon Food Bank had received more than \$250,000 in cash and 100,000 pounds of food as a result of a massive charitable effort staffed by volunteers and put together by blues fans. Some of the best blues, boogie and zydeco talent on the continent provided the entertainment for the five-day event. As with all festivals, there were some minor behind-

the-scenes glitches involving sponsors, guests and talent who weren't exactly in a "charitable" frame of mind. However, the show was a model of efficiency for the patrons and a huge success. The acts, without exception, went onstage as scheduled, the sound and sightlines were acceptable and the setting, with the Willamette River on one side and downtown Portland on the other, rivalled the spectacle of seeing the sun set over the Hotel Macdonald during our own Folk Festival.

On the local front, don't forget

that Harpdog Brown puts his newest band on a leash and leads them through their paces all this week at Blues on Whyte at the Commercial Hotel. The hotel, by the way, was the site of some stellar performances last week by California's Rusty Zinn and the Dynatoners. Next week, the club hosts Sherman "Tank" Doucette.

And last but not least, the Side-track Café will be the scene of some uptempo boogie and blues as the Big Breakfast Boogie Band assembles this Saturday night. The band, drawn pri-

marily from the popular A-Channel *Big Breakfast* show, are huge blues fans and they bring all that enthusiasm to this project. They don't get together onstage often, so make sure you drop in and catch them when you can. ☐

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

HMV recommends...



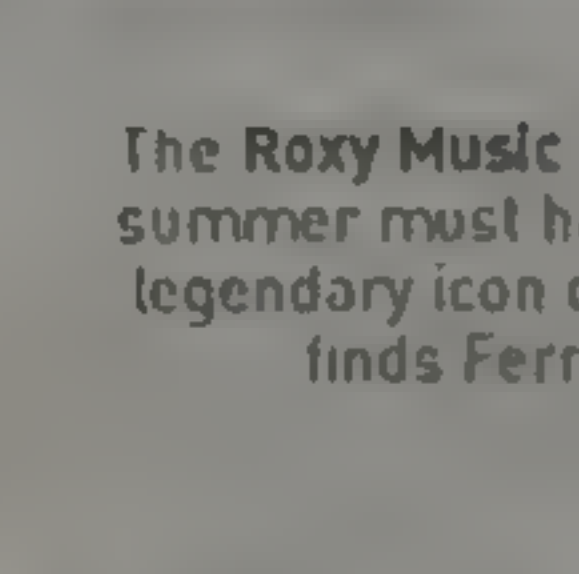
ash

This young Irish band, led by Tim Wheeler, has all the pop smarts of American alt-rockers like Weezer, but weds the sugar with snarling guitars for a touch more bite.



dj shadow

After blasting into the public consciousness with 1996's epochal *ENTRODUCING*, turntablist/sampling wunderkind Shadow returns with another awe-inspiring collection that will leave listeners scratching their heads and tapping their feet.



bryan ferry

The Roxy Music reunion tour of last summer must have invigorated this legendary icon of cool, as FRANTIC finds Ferry at his most exotic and exuberant.



juliana hatfield

One of the poster girls for the grunge era back in the early nineties, Hatfield eschewed notoriety, concentrating instead on simply making good records.



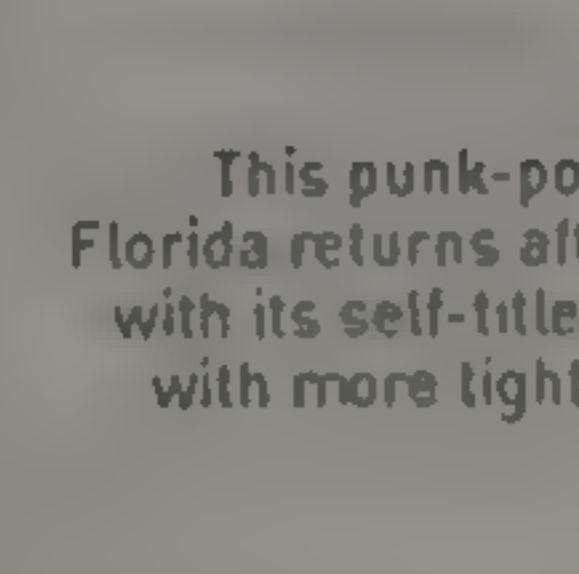
koop

Already heralded by some as the album of the year, this collection of electro-infused jazz is winning fans worldwide.



n.e.r.d.

From the sexed-up booty-bouncer "Lap Dance" to the smooth R&B-pop of "Provider" and the snarling nu-metal grind of "Rock Star", N.E.R.D. pulls out all the stops.



new found glory

This punk-pop powerhouse from Florida returns after making a splash with its self-titled major label debut with more tight, taut rock nuggets.



dolly parton

After more than 25 years as a bona-fide pop-country superstar, Ms. Parton has embarked on a new phase of her musical career, beginning with 2000's *THE GRASS IS BLUE* and continuing with this rustic gem.



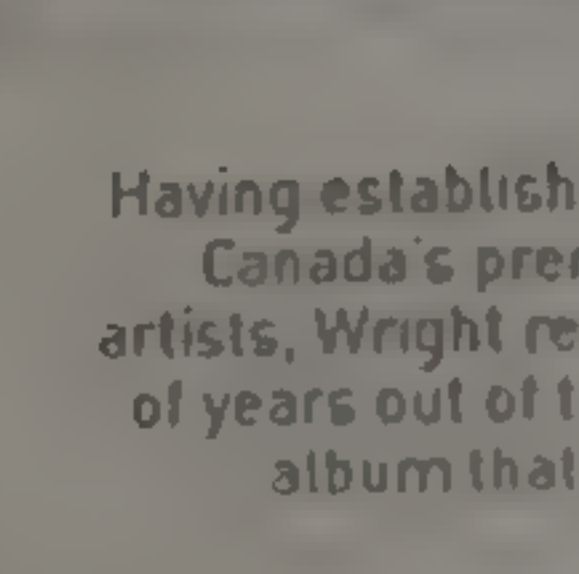
michelle shocked

After extricating herself from a restricting record deal, rootsy singer/songwriter Michelle Shocked returns with an entrancing, exhilarating and suitably eccentric new collection via her own imprint, Mighty Sound Records.



suba

As one of the freshest new producers to emerge from Brazil, Suba (1961-1999) put his sonic stamp on such notable albums as *Bebel Gilberto's* exquisite *TANTO TEMPO*.



michelle wright

Having established herself as one of Canada's premier female country artists, Wright returns after a couple of years out of the limelight with an album that is confident, daring and assured.



master t's reggae vibes session one

There's nothing better on a hot summer's day than grooving to some bottom-heavy, sweet and funky reggae. And this new compilation features the best of what the genre's newest stars have to offer.



new latin nouveau

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CLASSICAL NOTES

BY ALLISON KYDD

Farewell, concerts?

I've been away, though only as far east as Sudbury and Winnipeg, so don't write me off as a traitor! I was sorry to miss out on KidsOp, the summer opera workshop especially for youngsters, and its production of *Jason and Hanna*. This new opera, the brainchild of Welsh composer Mervyn Burtch and Alberta librettist

Mark Morris, explores the plight of children in war zones. Morris helped found Wetaskiwin-based KidsOp five years ago, aiming to interest children in opera by giving them opportunities to participate.

I also regretted missing soprano Judith Richardson and pianist Robin Phillips at King's College on July 10. Fortunately for me (and others on vacation last week), Richardson has another concert coming up soon. Or perhaps I should say "entertainment." She and fellow soprano Phyl-

lis Knox are preparing an afternoon of readings and parlour songs for sometime in September. Their inspiration is Lucy Maud Montgomery, creator of that internationally renowned carrot-top Anne of Green Gables. Imagine, says Knox, "lush duets and solos, folk and parlour songs popular in the early 1900s." She also promises a fitting atmosphere, courtesy the parlour of Holy Trinity Anglican Church. Cucumber sandwiches, anyone?

Ever wonder when musical events moved from parlours to concert halls? I recently researched the subject. The *Oxford Companion to Music* says the word "concert" comes from the Italian "concerto." The *Harvard Dictionary of Music* suggests "concerto" comes from either the Latin *concertare* ("to fight" or "to contend") or from *conserere*, which means "to join together" or "unite." The most common interpretation is that of *performing together*, though the idea of *contending* is a suggestive one. Who hasn't heard musicians who appear to be competing for the spotlight rather than working together?

The history of the concert, like its definition, varies from country to country, yet there is general understanding a concert is public rather than private and that admission is paid at the door. The *Oxford Companion* and the *Harvard Dictionary* agree that the first real concerts were held in England and organized by a London violinist named John Banister in 1672. Before this, musical performances took place in private homes of the wealthy—attendance

by invitation—in palaces, churches or opera houses.

Public opera houses preceded public concerts—the first opened in Venice in 1637. London had the first, but British music fans had to wait until 1656 for it to be completed. The only opportunity common people had to hear good music was in the churches. Some London taverns used to attract customers, sometimes going so far as to install organs.

Following the Banister concert, London charcoal merchant named Thomas Britton established a concert series that ran weekly for 36 years. By the time, concert series were being established in Europe as well, in France (*Concert spirituel*, 1725) and in Germany (*Gewandhaus Konzerte*, Leipzig, 1781). The American colonies also had concerts, starting in Boston in 1731 and Charleston in 1732. American practice was to close concerts with balls. [I'm going to a concert that by that phrase you mean "from dances." —Ed.] In Canada, says the Harvard tome, "The establishment of British rule (1760) and the growth of urban centres encouraged theatrical opera and subscription concerts."

The *Oxford Companion* also comments on the future of concerts, suggesting that there is no longer money to be made from orchestral concert-giving. "Except when there is a very large hall, subsidies seem to have become a necessity," says Scholes. "This applies on both sides of the Atlantic." This edition of the *Companion* was published 40 years ago. How little things have changed!

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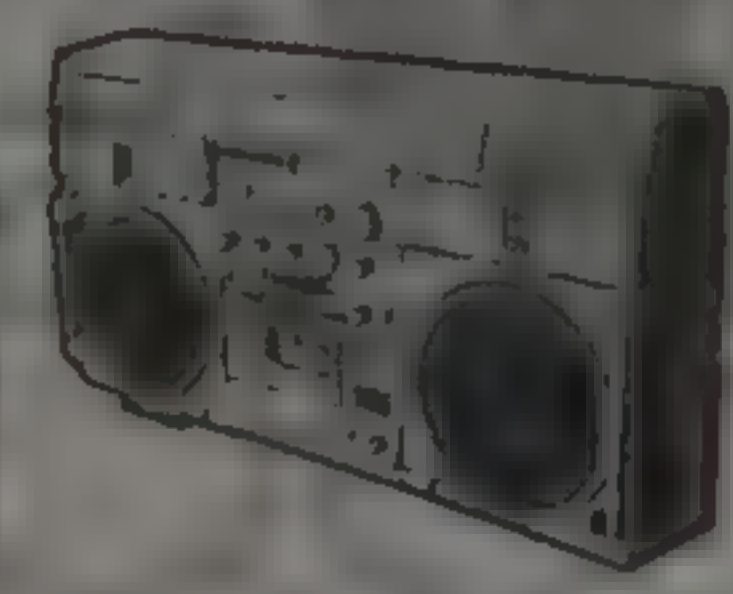
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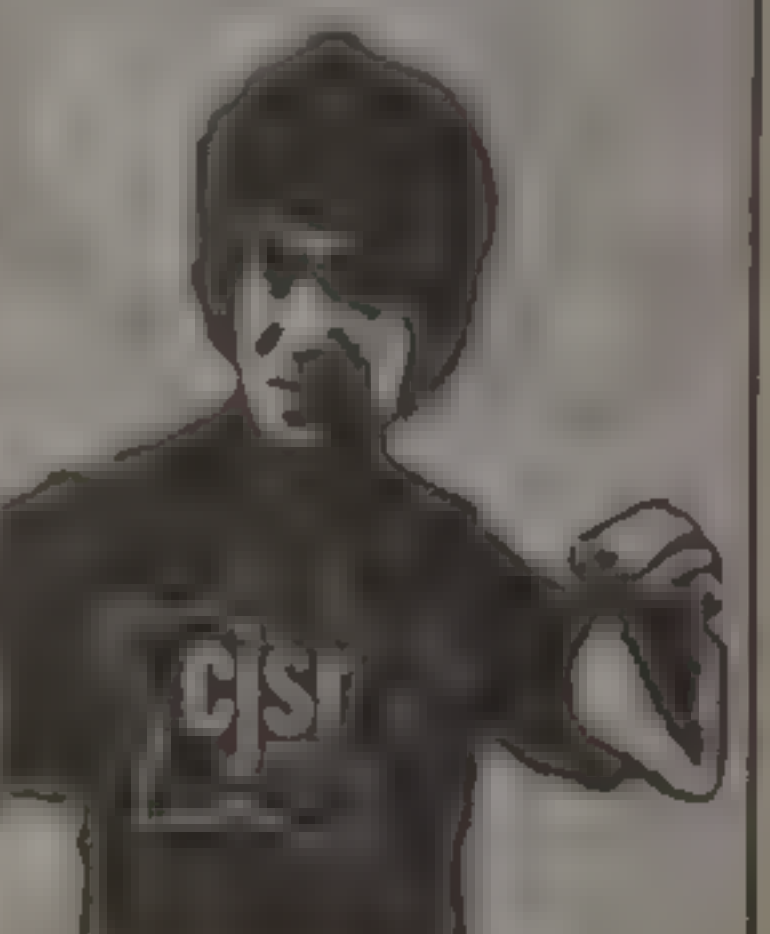
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BPM

By DAVID STONE

Sometimes a great Notion

If there's a perfect place to hear electronic music, Jason Hodges thinks it's beneath a prairie sky. The Calgary-based promoter who runs Katalyst Productions spent months looking for the perfect spot to throw this weekend's **Motion Notion** festival, and he believes he's got it.

"There's no concrete, no fences, nothing," he says of Rangetown Park, located an hour's drive west of Edmonton. "There's a shallow river nearby where one of the stages will be. I

found it last January, and I got it right away. It's probably the most beautiful campground I've seen in Alberta."

This is the third year for Motion Notion, an event inspired by Hodges's travels to Europe and Thailand, where outdoor events like this are the norm. "Outdoors is where this music belongs," he says enthusiastically. "Things like this have changed my life. You'd go to a place like Thailand and things like this happen all the time, where people get together and have these fantastic outdoor parties. It's not like being in a club, where you're contained by things like walls."

Hodges is a big believer in the spiritual aspect of music, and he describes Motion Notion as his attempt to reconnect with nature. He adds that he named the annual parties after his idea of movement defining existence, and movement requiring constant change. "I know it sounds like hippie talk," he says, "but I really believe that you can use this music to get back to our natural selves. As a race, we're using technology to open up parts of ourselves in terms of expression or ideas. It's like a religion for me and other people, and holding an event like this hopefully shows people what's out there and what is possible."

Philosophy aside, Hodges wanted Motion Notion to keep the musical and artistic spectrum wide open. A fan of psy trance characterized by event headliners from Goa, India, the Designer Hyppies, Hodges made a concerted effort to add DJs and live acts that would address fans of house, breaks, drum 'n' bass and progressive. As a result, the three-day event will also feature Chicago house jock Christopher

Robin, local R&B group the Hi-Phonics, Calgary's Recipe for a Small Planet, in addition to the 80-plus other acts.

"I wanted to bridge the gap in the programming and have a huge selection of music," Hodges explains. "Everyone is playing amazing music, and almost all of the bands have an electronic edge to what they're doing."

The site will be fully equipped with bathroom facilities, food vendors (including vegetarian cuisine), playground amusements, DJ workshops, and on-site medical and security personnel. "No showers, though," Hodges laughs. "But everyone's welcome to take a dip in the river."

Advance tickets for Motion Notion are available locally for \$70 through TicketMaster, DV8 Records, Foosh and Underground WEM, or \$80 at the gate. For those unable to make it out until Saturday, tickets at the gate will be \$60 after noon and \$40 after midnight. Prices include free camping. The festival is all ages, with campground rules. For more details on the event, including location and tips on what to bring, visit www.motionnotion.com.

CLUB WEEKLY

4 PLAY NIGHTCLUB—10338-81 Ave • THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invoiceable

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: Deja Vu, house with Khadija Jetha, Johny Five and guest DJs • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene

BRONZE—10345-105 Street, 423-7884 • FRI: Expressions, progressive house with resident DJs Darcy Ryan and David Lee and weekly guests

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invoiceable, and guests • JUL 19: Generation 2 Vexx • SUN: Ladies Night, with DJ Invoiceable, MC J-Money

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Thunder Dave, Mr. Anderson, Slav • SAT: Wil Danger, Donovan, Protege

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ A-J-V and Wayne B

ELEPHANT AND CASTLE ON WHYTE—10314 82 Ave, ph. 439-4545 • TUE: Method, breaks, hip-house with DJ Headspin

EUPHORIA—4605 • 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with Sesek, Travisty and Devilish, with guests

FLY BAR—10203-104 St., 421-0992 • FRI-SAT: DJ Mauee, downtempo and house

HALO—10538-Jasper Ave, 423-HALO • WED: *[illegible]* • FRI: How Sweet It Is, hip-hop and R&B with DJ Ice, Kwake • SAT: For Those Who Know, with Junior *[illegible]*

FOOSH / THE REV—10338-81 Ave • FRI-SAT: *[illegible]* • WED: Main—The Classic, retro with DJ Loki; *[illegible]*

Dish and that

Before you head out this weekend, you might want to head down to the tonight (Thursday) to check out "Dubfire" Shirazinia of Deep Dish. Tickets are only \$10 at the door, and the night will also feature Yoshitosh Behrouz and Calgary's Cary C. Then, if you can't fit Motion Notion into your schedule, you might want to check out Majestik on Saturday. U.K. hard house princess Rachel Auburn will be hitting the decks.

And I'm pleased to add this week's bash to celebrate the anniversary of Future Funk Fridays at Lush will include a VIP listening session of new Nettwerk compilations *Play* and *Chillout 2002*. If you want to be on the list for next Friday, drop an e-mail at davidstone@shaw.ca. The first 25 people to get back to the club will be invited, but the rest of you are certainly welcome to join us when we open the doors to the public last night for a party with Toronto's T-Ilifingas and Red Deer's K-Autic. ☺

Future Funk—main room: The House of DVE and progressive with David Stone and Derk guests • JUL 19: Residents Night; Velvet: The Room, drum 'n' bass with Degree, Phatcat and guests • JUL 19: Dubplate • SAT: Turbidity, progressive trance and house with alternating guests • JUL 20: Greg Wynn, Johnny Five; Velvet: Forties 'n' Fifties with Rerun and Sundog

MAJESTIK—10123-112 St. • MON: Skool, hard tech house with Charlie Mayhem, Anthony E and guests • TUE: DJ Karaoke • WED: Master of the House, drum 'n' bass with DJ Celcius, M. Ly, Ghetto F/X, J.Me.J., Dale Force and guests • THU: House night with Tripswitch, Sweetz, Kristoff and guests • FRI: Slamin', hard house and trance with Charlie Mayhem, Crunchie and guests • SAT: Summer Nights, house with Kristoff and guests • JUL 20: Rachel Auburn (UK)

NEW CITY COMPOUND—10167-112 St., 423-0850 • TUE: Likwid Lounge—Stellar, Brit Pop, Indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and hip-hop, with Cool Curt and Slacks • FRI: Suburbs—Suburbs—Saturdays Suck, with DJ Blue Jay and Rofeelya • SUN: Chocolate Sundae, house with Remo, Cool Hand Luc and guests

PURE—10551-82 Avenue, 995-PURE • TUES: Opulence, house with Yvo DeCanto and Richard L. mar, with guests • WED: Live Cargo, live electronic music with DJ Special Agent K and guests • THU: & Jaded, industrial and hardcore with The Biomedic and guests • FRI: disco house with DJ Dragon • SAT: DJ Dragon, eclectic dance music

THE ROOST—10345-104 St. • TUES: Upstairs: Funky R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Tupa, Yvo and guests

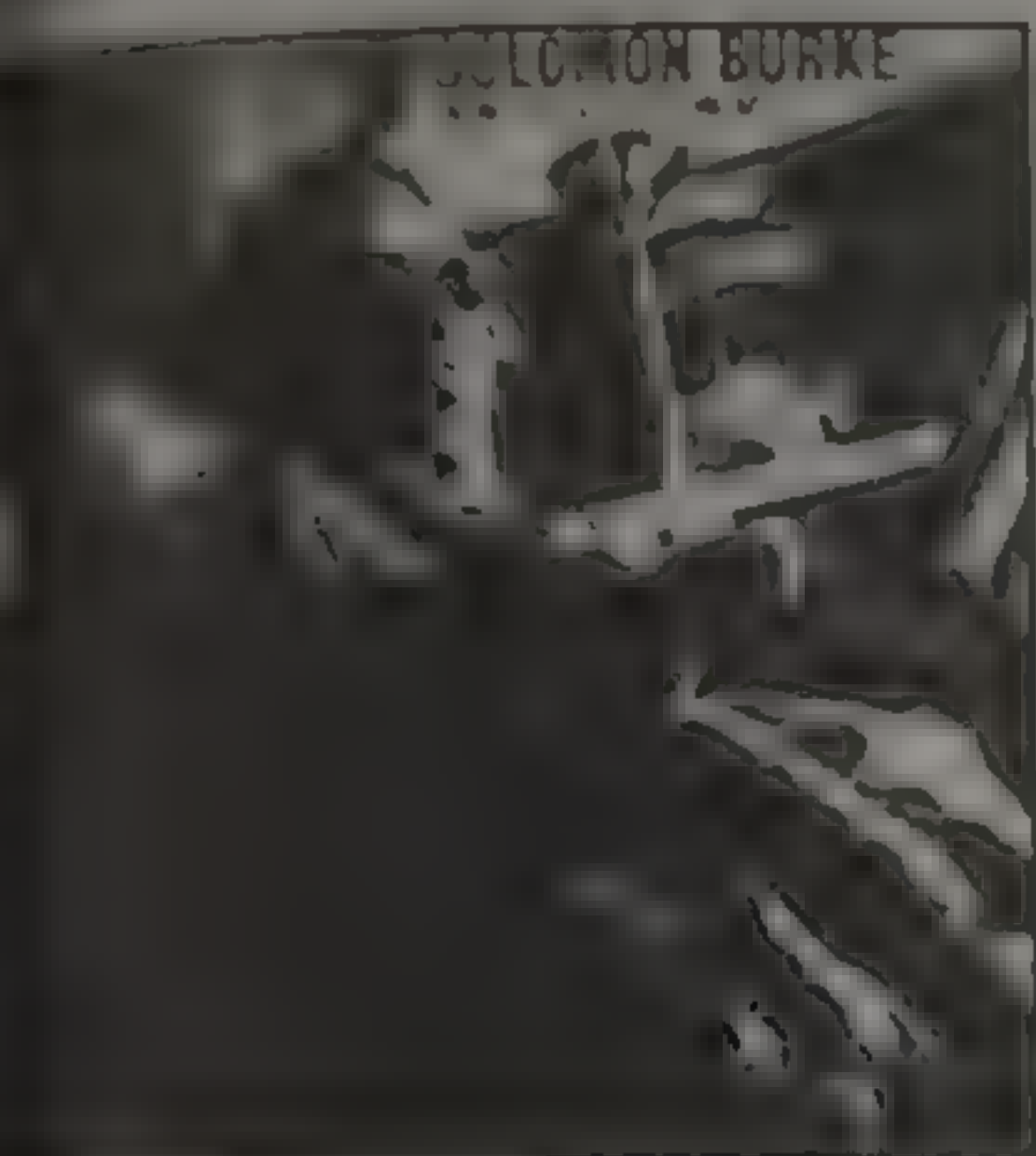
SAVOY—10401 Whyte Ave, 438-0373 • FRI: *[illegible]* • SAT: *[illegible]* • SUN: French Pop, with Deja DJ

THE SPOT—10338-81 Ave • FRI-SAT: *[illegible]* • SUN: *[illegible]*

SUBLIME (late night/after hours)—10147-104 St. • FRI-SAT: *[illegible]* • SUN: *[illegible]* house with Manny Mulatto and Locks Garant

THERAPY—10338-81 Ave • FRI-SAT: *[illegible]* • SUN: *[illegible]*

NEW SOUNDS



arrangements for guitars, drums and organs—similar to the offbeat sound he perfected on his own recent disc *Scar*. And when the gospel group the Blind Boys of Alabama backs up Burke's meaty voice on the penultimate track, "None of Us Are Free," it's like an ideal marriage of heaven and earth. ★★★★★ —PAUL MATWYCHUK

THE VINES HIGHLY EVOLVED (CAPITOL)

It makes me worry about a genre when people start talking about saviours. In the case of Australian band the Vines, though, they actually live up to the hype being dished out about them. Ironically, there's nothing new musically in *Highly Evolved*, but the band does an excellent job of pulling together disparate sounds like groove rock, furious punk and jangling psychedelic pop and making it cohesive enough to be engaging and highly entertaining. The explosive single "Get Free" might seem like Nirvana's unheard pop moment, but tracks like "Outtathaway" and "Factory" will make you think of the Beatles and the Beach Boys armed with Marshall stacks and distortion pedals. Will *Highly Evolved* save rock music? As long as bands like the Vines keep making records this damn good and fun, nobody will ever have to worry. ★★★★★ —DAVE JOHNSTON

THE RED HOT CHILI PEPPERS BY THE WAY (WARNER)

Kick ass. That's what the video for the title track of the new Red Hot Chili Peppers disc does to me every time it comes on the tube. Not because of the song, but the mullethead taxi driver. Especially when he does his little dance in the tunnel with the flares. However, the rest of this album forgoes the funky thump of the Peppers' early work and follows in the footsteps of the syrupy *Californication*, with only the rocking "Can't Stop" and the aforementioned title track sav-

ing the Peppers from becoming a complete shadow of their former selves. I blame "Under the Bridge" for this one. ★★ —DAVE JOHNSTON

VARIOUS ARTISTS PUNK-O-RAMA 7 (EPITAPH)

Still selling well-packaged rebellion with a little more legitimacy than the major record labels, Epitaph has put out yet another *Punk-o-Rama* collection aimed at people who'd rather not bother buying the real albums. Filled with many familiar faces—such as the overrated Pennywise or the eternal Bad Religion—little seems to have changed between the collections except for the songs and the cover art.

Maybe it's my imagination, but a lot of these songs sound whinier and more lifeless than those on the other *Punk-o-Rama* comps. That's not to say that there aren't any good songs here—they're just harder to find. Meanwhile, the inclusion of a few unreleased and unremarkable tracks ensures that anyone who "needs" that one extra Guttermouth song will pick this release up. *Punk-o-Rama 7* will probably satisfy you in the way that a meat and potatoes meal satisfies a hungry man: it'll fill you up, but it's nothing special. ★★★ —JAMES ELFORD

VARIOUS ARTISTS SOUNDBOMBING III (RAWKUS/UNIVERSAL)

Grassroots hip hop rarely gets to shine on a large scale. That's why the *Soundbombing* series, which traditionally focuses on unknown or undiscovered talent, has historically provided a refreshing alternative to the norm. Many artists, including Mos Def, Talib Kweli and Pharoahe Monch, have used compilations like *Soundbombing* and *Lyricist's Lounge* to propel their now-booming careers.

Unfortunately, the third installment in the *Soundbombing* series opts to stick with those same MCs even after they've

reached the limelight instead of continuing to uncover new talent—established MCs like Missy Elliot, Capone-N-Noreaga and the Roots all make appearances on the disc, which is mixed by Cipa Sounds and Mr. Choc. If it weren't for occasional satisfactory appearances like Q-Tip on "What Lies Beneath" and Common on "Yelling Away" or the show-stealing contributions of Skillz on "Crew Deep" and "They Don't Flow," *Soundbombing III* would be a lost cause. ★★★ —SEAN AUSTIN-JOYNER

JOHN GULIAK AND THE LOUGAN BROTHERS THE BLACK MONK (MINT)

Could be something in the ocean. Or something they're smoking. Not only is John Guliak part of the same B.C. country/folk breeding (inbreeding?) ground that's spawned Carolyn Mark, Neko Case and the New Pornographers, he's also damn good—and different enough from the rest of that unruly posse to stand apart, stabbing at his own artistic identity.

Although he lacks the wit of Mint labelmate Mark (who sings backup on "Streets of Baltimore" while Room mate guitarist Tolan McNeil plays guitars throughout *The Black Monk*), Guliak's strength is his deep, empathic voice and his bare-bones, from-the-streets and from-the-field approach. This guy's stories sound honest and tough and true and all those other cowboy clichés that describe a fellow who tells it like it is—and then tells you a little bit more, maybe a little more than you wanted to know.

Straightahead country, with a touch of pop on "The Jig" at the end of the disc, Guliak's closest emotional kinfolk are probably bands like Winnipeg's

Weakerthans; he's got that inner-city/rural split coursing through his chords and characters. With a few covers seamlessly slipped into the mix—including "Loretta" by Townes Van Zandt and Uncle Tupelo's "Still Be Around"—*The Black Monk* is a suitable accompaniment for driving across the prairie or walking through the concrete jungle. Take your pick. ★★★★★ —DAN RUBINSTEIN

VARIOUS ARTISTS MASTER T REGGAE VIBES: SESSION ONE (VIRGIN)

For 17 years, Tony (Master T) Young's presence on MuchMusic had a definite influence on our musical tastes. Young was particularly instrumental in popularizing mainstream hip hop, R&B and reggae among Canadian music fans. Therefore, Young's transition from TV to music production is more than a natural one—it's the only logical one.

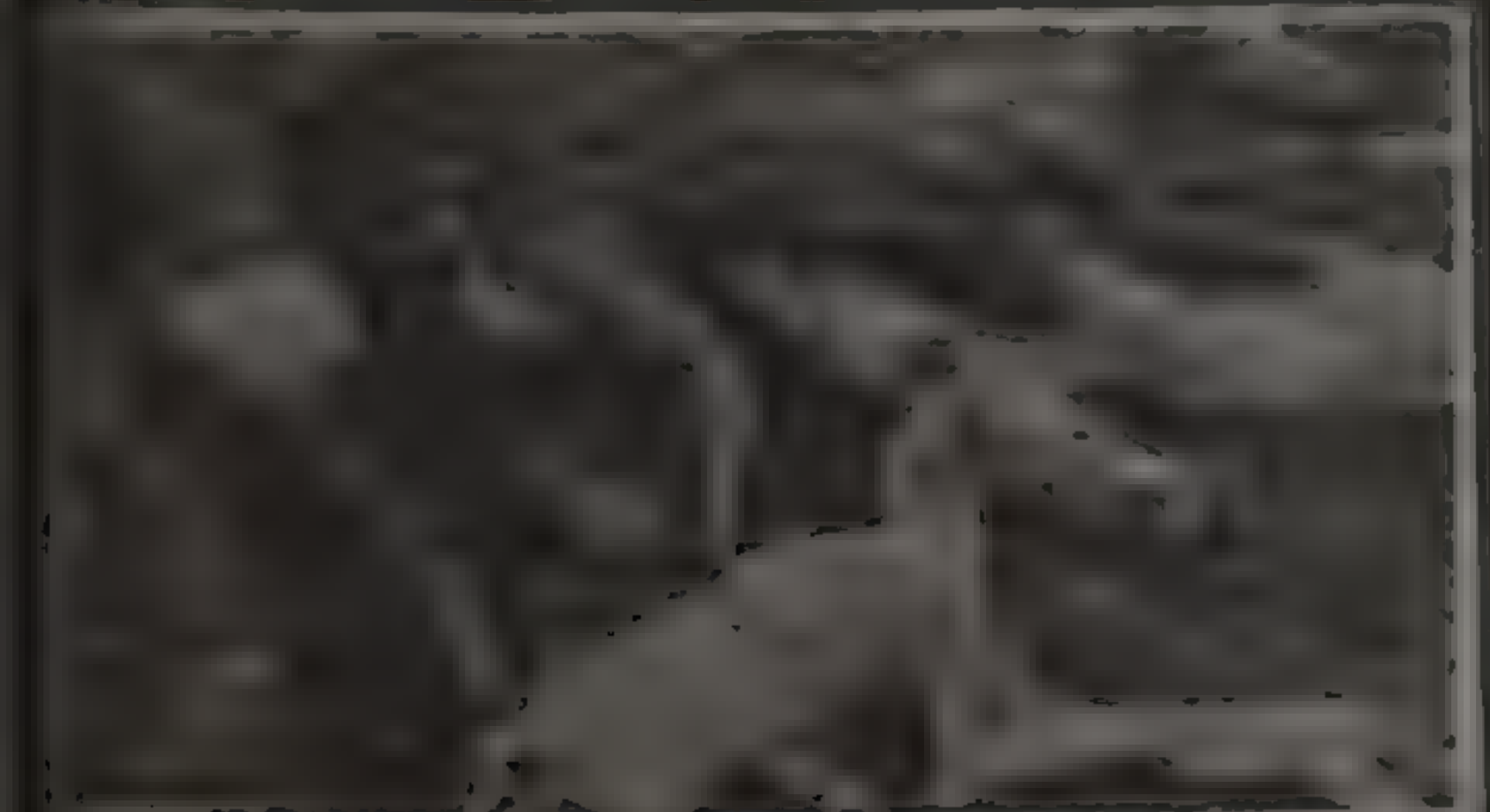
Reggae Vibes: Session One's mainstream song selection is inviting to those who may not know who Louie Rankin is yet but are familiar with Shaggy and Snow, whose inclusion on the disc is a sort of welcome mat for more obscure selections like Buju Banton's "Wanna Be Loved" and Capleton's "Hunt You." The diverse song selection doesn't end there, either; hip hop is represented by a 'refix' of Kardinal Offishall's "BaKardi Slang," featuring Bounty Killer.

But it's Nelly Furtado's "Turn Off the Lights" remix that will cause the most double takes. Her vocals simply seem more fitting over a dancehall beat than they did over the original or Timbaland's flawed attempt. Mainstream or not, *Reggae Vibes* is a varied, unique and entertaining piece of work. ★★★★★ —SEAN AUSTIN-JOYNER

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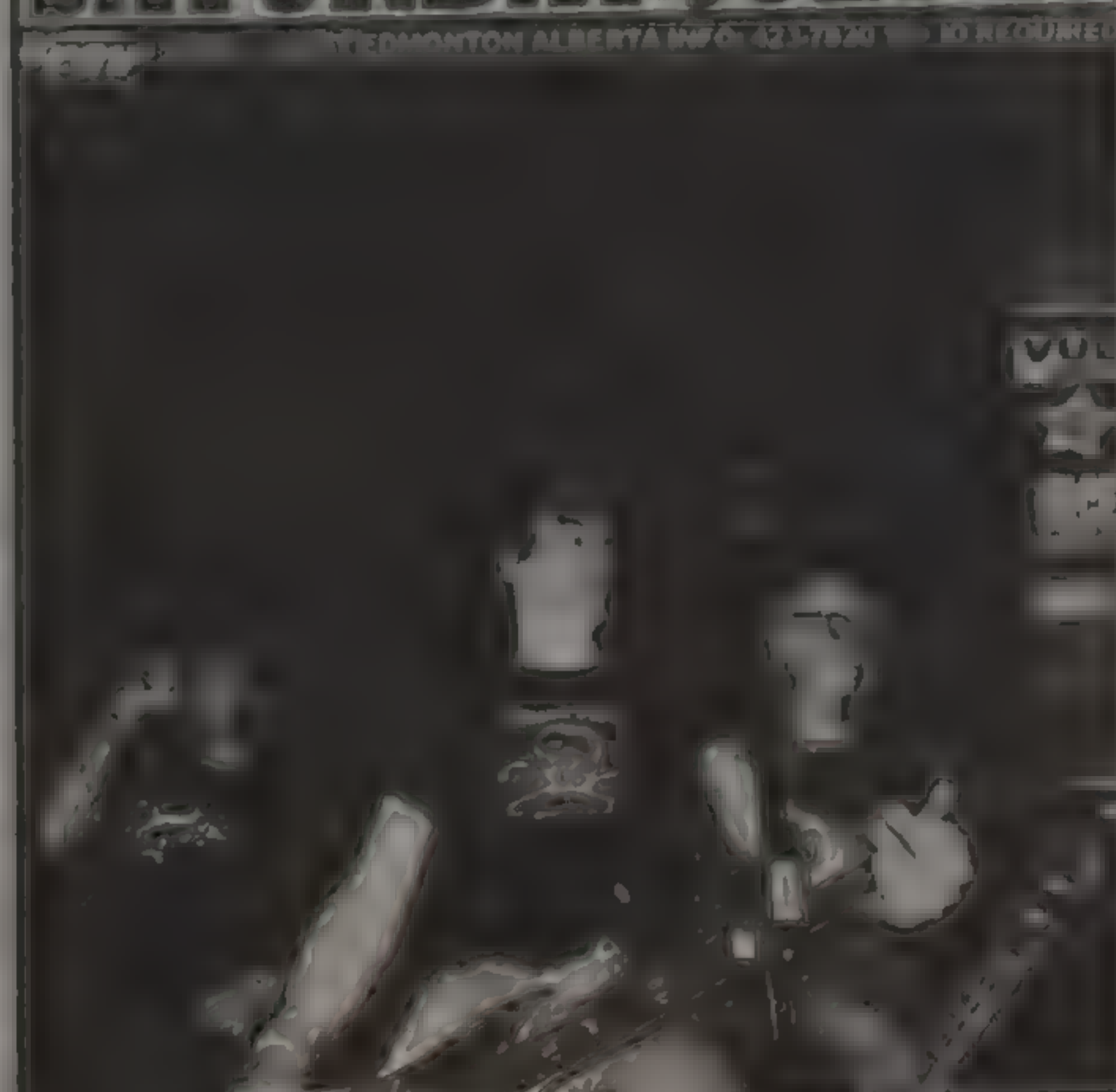
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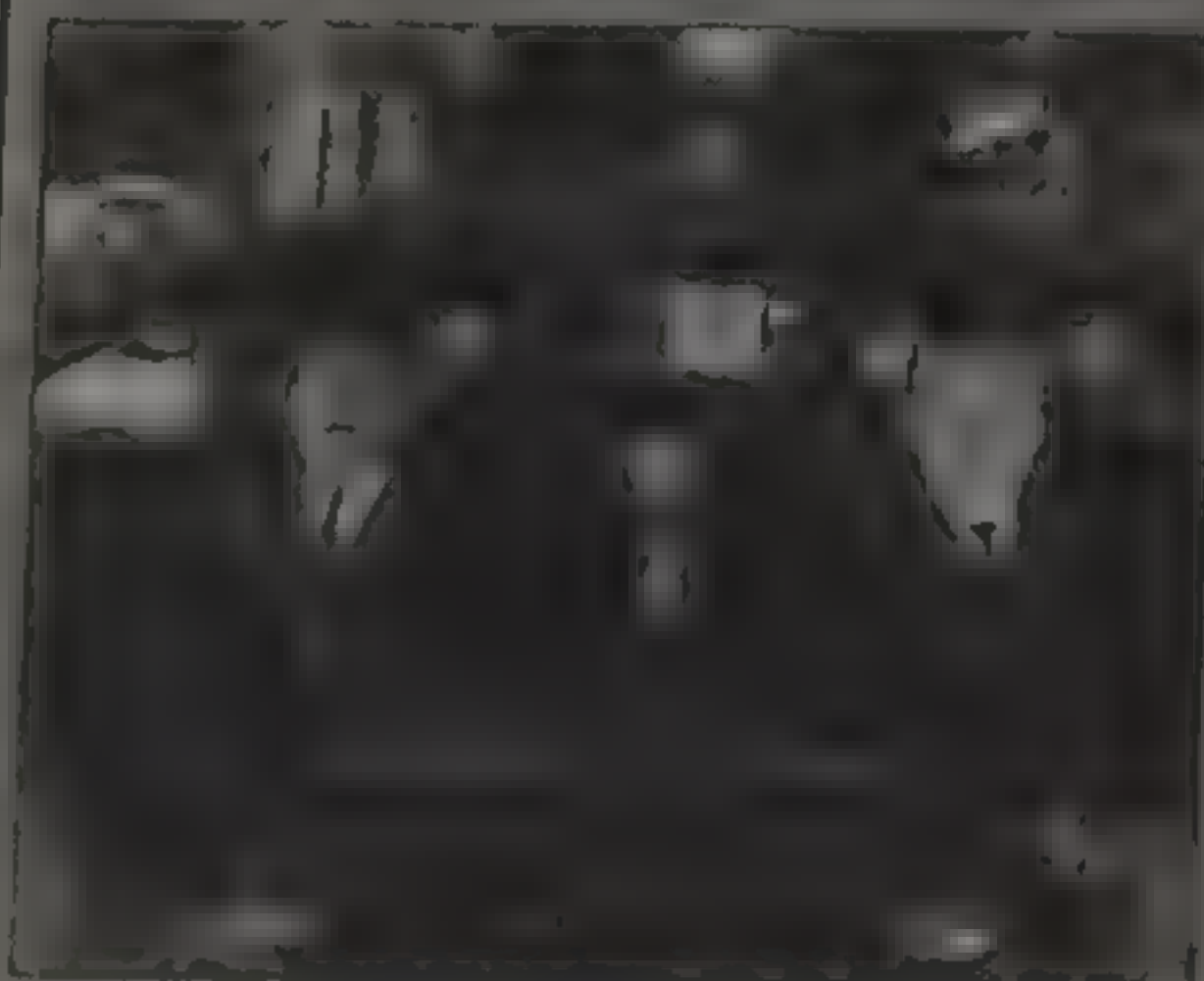
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ENTERTAINMENT REPORTING 101



① *Halloween: Resurrection* confined naive teenagers in a house equipped with 12.3 million hidden video cameras!

② *Mr. Deeds* delivered 11 million pizzas!

③ *The Crocodile Hunter: Collision Course* milked 10 million ounces of venom from a poisonous snake!

④ (tie) *Like Mike* sported 7.6 million braids in its hair!

⑤ (tie) *Lilo and Stitch* rode 7.6 million waves!

⑥ *Minority Report* rode a rocket pack 7.4 million feet straight up!

⑦ *The Bourne Identity* disappointed 5.8 million moviegoers still waiting for Doug Liman to make a *Swingers* sequel!

⑧ *Men in Black II* saved the world with help from 25 million worm-like aliens!

⑨ *Road to Perdition* performed 22.1 million piano duets with Paul Newman!

⑩ *Reign of Fire* was scorched by dragon's breath hotter than 16 million °C!

THE ASTERISK*

Yoko Ono has created a limited-edition series of signature art cards featuring her own paintings for the popular card game Uno, which will be released under the name Ono Uno. A further celebrity edition, designed by skater Apolo Ohno and called Ohno Uno, will follow next year.

David Duchovny has one of America's largest collections of quilted oven mitts, with over 700 different pairs.

Since leaving *Melrose Place*, Lisa Rinna has earned a doctorate in astronomy at UCLA and hopes to join NASA in the fall.

Nicolas Cage has been approached to play Frier Crane in a big-screen adaptation of the popular sitcom *Cheers*.

Due to a rare spinal condition, Vanessa L. Williams can't bend over and touch her toes.

In order to preserve his precious pipes, Bing Crosby would gargle with cat litter.

Carson Daly recently fired a staff member from his talk show when he found out she drove a Ford Windstar, a car Daly reportedly "detests."

CSI star Marg Helgenberger has been named the honorary governor of Oregon.

Figure skater Jamie Salé has signed a deal with ABC to develop a "skate-com" about herself and her partner, David Pelletier.

With the cancellation of *Dharma and Greg*, Alan Rachins will now devote his time to his other passion: cheap plastic explosives.

In an effort to raise colon-cancer awareness, Danny Bonaduce will have a live colonoscopy on his show, *The Other Half*, this fall. The segment will then re-air on the Learning Channel as a one-hour special, *Inside Danny Bonaduce's Colon*, and be included as part of an educational package to be sent out to high schools across America.

THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

FAMETRACKER.COM

film

Shooting blanks

Road to Perdition is a well-made but frustratingly empty gangster tale

BY JOSEF BRAUN

Gangster movies, with their themes of violence and redemption, are one of the great cultural treasures of the American cinema. So it only seems appropriate that Sam Mendes, the British-born golden boy of international theatre who hit the jackpot with his American-produced film debut *American Beauty*, would find himself making one for his follow-up. *Road to Perdition* is a well-made American movie; so well-made, in fact, that there's barely room to breathe within its perfectly composed frames and sepiatoned sets, its coolly drawn characters and calculated moral universe. It's a gangster movie all right, but the violence—though it's often brutal and tallies up an enormous body count—is strangely uninvolved and detached, while its themes of redemption are writ large yet bafflingly hollow. Mendes's movie has all of the elements that nab Academy Awards: heavy American themes left unexplored, great American actors left underused, beautiful period production design left merely beautiful, a score by Thomas Newman that sounds like every score by Thomas Newman (except this time it's sorta Irish), no sex and loads and loads of death. If he didn't have so much taste and subtlety, Mendes would be a clone of Steven Spielberg at his most hamfisted.

The approach Mendes takes here isn't all that different from the one he took in *American Beauty*, but in that film, the material had room in it for things to cook, for actors to have some fun. I found the tight plotting and pacing of *Road to Perdition* to be totally engaging, but ultimately, after the all the cards were played, quite unsatisfying and stuffy. The film is so over-choreographed, the temptation is to blame the preciousness of its director, but the problems here really begin with the text. After having written *The Haunting* and the tedious Cuban Missile Crisis drama *Thirteen Days*, two of the most wooden Hollywood mega-bombs in recent memory, screenwriter David Self has admittedly improved his craft somewhat with *Perdition*—although his source material, a graphic novel by



Tommy guns: Tom Hanks and Tyler Hoechlin chew the fat in *Road to Perdition*

Max Allan Collins and Richard Piers Rayner, probably had a lot to do with that. If only Self had made his script more like a comic book.

Sullivan's travels

The story is set in Illinois in the winter of 1931, where a misunderstanding within the Irish mafia results in a string of needless murders. Twelve-year-old Michael Sullivan (Tyler Hoechlin) witnesses his quiet hitman father, Michael Sr. (Tom Hanks), commit a handful of these murders, and worlds that the elder Michael had always kept separate now collide in tragedy. What follows is a somber father-son road trip, but not a road movie—that would require some spontaneity (plus, that would make it *Kikujiro*).

Young Michael wonders whether or not his father is a good man and, I

[] drama

guess, so does Michael Sr. Thing is, the moral duality the Sullivans grapple with is a token one. Hanks, despite his sullen demeanour and his caterpillar mustache, is still his usual good old self here, a nice guy who cares a lot about his kid but also places both of them in danger by demanding revenge on those who have wronged him. Can Sullivan be a good man and a killer? Sure, because *Road to Perdition* says he can. But Mendes, Self and Hanks seem to have unanimously agreed to do nothing to develop this theme, even though the question is so overstated as to be spoken aloud in Hoechlin's corny voice-over.

The father-son business isn't limited to the Sullivans, however. There is also John Rooney (Paul Newman), the likable bootlegger who controls their town, and his spoiled, hothead-

ed son Connor (Daniel Craig), who trigger-happy ways provoke a betrayal Sullivan—who's in it for Rooney's beloved godson! (In the film, we see the two play a simple piano piece together, the obviously being that Sullivan Rooney's "right-hand man" testosterone runs pretty thick, you needn't fear any risible macho-pah-esque displays of macho. *Perdition* is too tasteful a movie to permit any such indulgences. What it does mean is that we get a movie with virtually no women (Jennifer Jason Leigh gets about two full minutes of screen time) and a lot of air about honour and loyalty.

The Newman touch

Unsurprisingly, it's Newman who breathes the most life into the thing. The old guy's got a way with line readings that can make anything he says sound ripe with both meaning and ambiguity in a manner in which he reacts to the slaughter of a half-dozen of his best men somehow contains a p measure of both fear and resignation. And, to give Mendes his due, that scene (along with Hanks's moments) are lovely set-pieces. Here's the thing: Scorsese at his best makes gangster films that are equally lovely but also relentlessly brutal and brutally intelligent; *Perdition* meanwhile, reads more like *Dr. Miss Daisy* than *GoodFellas*. Despite everything, I still think Mendes director worth watching and the film is worth seeing; it just doesn't offer the meat it promises.

Road to Perdition
Directed by Sam Mendes • Written by David Self • Starring Tom Hanks, Paul Newman and Tyler Hoechlin

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ve seen fire and I've seen Reign

in of Fire
how makes
stic dragon-
ng seem boring

PAUL MATWYCHUK

Reign of Fire is an action flick that takes a couple of decades into the future in a devastated, ash-covered world where dragons have taken themselves as the dominant species on the planet. And the screen-newcomers Gregg Chabot, Kevin Peterka, along with a pol-Halloween H20 scribe Matt Greenberg—seem to have thought a combination of dragons and apocalyptic science fiction was a fantastic premise that they figured all their imaginative work was done the moment they came up with it. Chabot and his collaborators haven't even bothered to decide if the dragons are sentient creatures or just operating according to a primal instinct (information that might really help us figure out a lot of the confusingly staged battle scenes); they don't explain how the humans hunted the dragons the first time they rampaged across the planet 10,000 years ago (Did St. George have a spear and a helicopter, or did he use the way the dragonslayers in this movie do?); and the explanations provided as to the dragons' sole logical weaknesses (they can't see

very well in twilight; there's apparently only one male dragon in the entire world, so if you kill him, you kill the species) are laughably bald-faced bits of screenwriting expediency.

The film is set in one of my least favourite cinematic milieus: a remote bastion where families of hardy, ragged survivors have gathered to stave off an overwhelming outside threat, and where one noble, resourceful man struggles every day to maintain his followers' failing morale. Here, the leader is Quinn (Christian Bale, looking pretty good in his heavy post-apocalyptic beard), who as a schoolboy

[review] **action**

watched the first of this new generation of dragons kill his mother, and who apparently has worn the same haunted, dragon-hating expression on his face ever since. Quinn is surrounded by the usual assortment of friends and hangers-on: a wisecracking second-in-command (Gerard Butler's Creedy); a disloyal follower whose refusal to submit to Quinn's leadership almost gets him killed; even a cute kid who Quinn dotes on in his gruff, guarded way.

Surprisingly, though, the kid doesn't have a plucky single mother to provide Quinn with a love interest. The only significant female character in the film is Alex (Izabella Scorupco), a biologist/dragon-battle tactician

who arrives at Quinn's outpost in Britain's Northumberland region as part of a group of roving dragonslayers headed up by a guy named Van Zan—disappointingly, not the guitarist from the E Street Band but an obsessed, tough-as-nails, shaven-headed dragon-fighter played by Matthew McConaughey (whose beard, frankly, looks pretty silly) who represents both the first true threat Quinn has ever had to his authority (practically every other scene consists of Quinn and Van Zan glowering at each other with their steely blue eyes), but also the best chance he's ever had at wiping out the dragons once and for all.

Bowman scandals

Reign of Fire was directed by Rob Bowman, a TV veteran with several episodes of *The X-Files* to his credit in addition to the lacklustre 1998 *X-Files* movie, but he's still nothing more than a journeyman director with a modest flair for special effects. *Reign of Fire* contains several scenes in which the screen is filled with immense fire-breathing dragons, but Bowman doesn't make you feel the slightest twinge of awe or



in Reign of Fire

fear for the size of these creatures or their incredible destructive powers. You don't root for Quinn's plucky band of survivors or Van Zan's hard-bitten troops; Bowman hasn't given any of their characters enough texture for you to feel for them as individuals. And you don't even feel any sadness or terror at the destruction of the world's greatest cities; all you notice is the misspelled word in the headline of a fake issue of *Time* magazine that passes by Bowman's camera during an early montage sequence.

The film contains exactly one good scene: Quinn and Creedy acting out the climactic scene of *The Empire Strikes Back* as a bedtime story

for the outpost's children. It's obvious that the two men still know those movies by heart, and it's the spiritedness of their re-enactment as much as the story that enthalls their young audience. This is the kind of funny, fresh, undefinably right detail that the rest of this movie lacks; it would be a pretty miserable post-apocalyptic outpost indeed whose inhabitants were forced to watch re-enactments of *Reign of Fire*. ☹

Reign of Fire

Directed by Rob Bowman • Written by Gregg Chabot, Kevin Peterka and Matt Greenberg • Starring Christian Bale, Matthew McConaughey and Izabella Scorupco • Now playing

Son of the Bride: South American Beauty?

An overworked
businessman re-
evaluates his life in
Argentinean treat

by JOSEF BRAUN

One of this year's Academy Award nominees for Best Foreign Film, Argentinean director Juan José Campanella's *Son of the Bride* is a gentle, and observant story of an aversort of guy living in Buenos Aires, average sorts of problems. Or is verage? After all, he's not impoverished or all that oppressed by his ongoing state of political val. (He's a restaurateur, for sake!) *Son of the Bride* is the of movie that any good Marxist student is supposed to hate: a American film about the mid- the middle-aged and mid-ow culture. But it's also got ng any film lover could real- it in a Latin American film—or in, for that matter: it's truthful pective way of living (instead of ernalization), it's an insightful ow into another culture ad of someone's political agen- most significantly, it's got and guts in equal measure.

he story, written by Campanella Fernando Castets, centres 12-year-old Rafael (Ricardo

Darin, also featured in the recent *Nine Queens*). Rafael has loving parents, a beautiful younger girlfriend and a bright young daughter, but Rafael's closest ally is his cellphone, which rings incessantly and works as a form of motivational electroshock therapy for this overworked and grossly insensitive businessman. He runs the restaurant he inherited from his father, and he runs it well, upholding a painstaking standard of quality. (He even tries to slug an employee who fails to do his job properly.) But the developers are at his door, reminding him that mom and pop businesses

[review] **foreign**

are over. They want to give him a good deal for the whole kit, just to help him out "in this time of crisis." Rafael is nonplussed; his business is his life. He smiles and responds by pointing out that in Argentina, "there has always been a crisis."

Down Argentine way

Indeed, Campanella does manage to address the chaos within the Argentinean economy, and we see it with a vital clarity from the middle-class point of view: banks collapse, suppliers run dry, institutions which once supported one another are now in opposition. Rafael is a callous man who's gotten used to avoiding trouble

largely through bribes and charm, but the bribes won't work anymore (and, as his own mother points out to him, he's turned into an asshole). All of these factors, reflecting current events, play an important role in *Son of the Bride*, but the real dilemma at the core of this movie is a far older, more universal one: It's a good old fashioned midlife crisis.

The absurdly hectic and pleasureless life Rafael leads catches up with him and attacks his health. He spends several days in intensive care and has time to think about what's important. But even then, the answer is not so obvious. He could sell the restaurant, maybe move to Mexico—he's always liked Mexico. Maybe he could breed horses, he says. But Campanella isn't after yet another midlife male fantasy story, nor is Rafael's journey the sort of rediscovery of adolescence and suburban wonderment Kevin Spacey experiences in *American Beauty*. *Son of the Bride* places an honest value on hard work and discovering what all that hard work was for—in short, discovering one's sense of deeper responsibility.

The wedding planner

Darin plays Rafael without comment and without flash; he doesn't apologize for his character, nor does he try to win the audience over with charm. He trusts that the story is taking care of itself and goes along with it grace-



Hector Alterio, Norma Aleandro and Ricardo Darin make a perfect union in Son of the Bride

fully. The über-dignified Hector Alterio portrays Rafael's father Nino as his sentimental nemesis, graciously accepting his son's maddening behaviour even as his penetrating gaze silently condemns it. Nino has his own concerns, as he attempts to give his wife Norma, who is slowly disintegrating from Alzheimer's, the church wedding she always wanted, even though she may not even comprehend what's happening. But the church cannot talk its lawyers into condoning such a transaction, and even Nino realizes that the culture he once knew has become an unrecognizable bureaucracy. Nonetheless, Nino and Norma's 44-year-old love affair undercuts Rafael's journey with tenderness and provides Rafael with the inspiration to follow through with the dream of a good life he lost some years ago.

Director Alfonso Cuarón has

described his film *Y Tu Mamá Tambien* as not only the story of two boys moving from adolescence to adulthood, but one of Mexico moving from an adolescent state of being to a more mature one. *Son of the Bride* does not make such an explicit link between society and its characters, and Argentina is not a country whose identity is quite as elusive as Mexico's is; but Campanella does provide us with food for thought regarding the trials of a life drifting in personal chaos and a country drifting through a time of transition and, hopefully, renewal. ☹

Son of the Bride

Directed by Juan José Campanella • Written by Campanella and Fernando Castets • Starring Ricardo Darin, Hector Alterio and Norma Aleandro • Zeidler Hall, The Citadel • Fri-Tue, July 19-23 (9pm) • Metro Cinema • 425-9212

Letting Kilmer-heads prevail

Deeply flawed *The Salton Sea* nevertheless has guilty neo-noir appeal

By JOSEF BRAUN

No matter which way you slice *The Salton Sea*, it feels like a movie from another time. The first half introduces us to the drugged-out world of speed-freak loser Danny Parker. It's a fast-paced adrenaline rush, alternating between demented bliss and depraved violence, with both moods shot through with black humour and a snappy, hyperactive visual style that instantly recalls mid-'90s drug movies like *Trainspotting* and any number of the nasty crime indie flicks that proliferated in the wake of *Pulp Fiction*. The second (and, for

me, more interesting) half involves Tom Van Allen, a former jazz musician and tortured soul hell-bent on avenging the murder of his wife, which took place years ago in the southern Californian dead sea that gives the film its title. This aspect of the film would have fit perfectly in that neo-noir subgenre particular to the 1980s, the kind of mood-driven

[REVIEW] **suspense**

B-movies (some of which were pretty good) that usually starred Mickey Rourke or Gabriel Byrne or Ellen Barkin, if not all three.

These halves would seem glued together rather arbitrarily, except for the fact that they share a central character—Danny and Tom being the same guy (played by Val Kilmer, back in his Jim Morrison leather pants after a decade's hiatus). To

explain: Tom became Danny, ostensibly as part of a ridiculously elaborate plan to trap his wife's murderer by befriending dopers and finking on them to the fuzz. I can't honestly say that much of this story is the least bit original (a manically edited and arranged goofy plan to steal Bob Hope's poop is especially tiresome and derivative), or that any of it holds together very well in the end (or even in the beginning). But I can't say it didn't entertain me in its shaggy sort of way. It's a bit like having that certain uncle over for dinner; you've heard all his stories before and his jokes are on the stale side, but you just kinda like his company nonetheless.

Sea and sympathy

The Salton Sea shares a handful of similarities with *Memento* (discarded identities, dead wives, revenge, cryptic tattoos and a very seedy milieu) and the film's producers were probably hoping it might have similar appeal. But where *Memento* drew in audiences with a compellingly jarring, unfussy and deftly contrived narrative device, *The Salton Sea* has a whole host of wild conceits that are a lot less intelligent and a lot more cheesy. Danny's past as a sexy, fedora-wearing trumpet player feels cooked up for no other reason than the fact that it makes for a nice soundtrack and it's cool. (How different from Leonard Shelby's for-

mer career in *Memento*!) Also, *Salton's* bizarre revenge plot ultimately doesn't make a lick of sense. The parade of colourful characters are a little too obviously constructed from the eccentric-movie-wacko encyclopedia (particularly Vincent D'Onofrio's noseless hillbilly drug dealer); and the film's recognizable stars—Kilmer, Peter Sarsgaard, Adam Goldberg, Deborah Kara Unger—look pretty silly in their Hollywood dope fiend fashions, piercings and tattoos.

That's a pretty long list of flaws, but it's not quite the whole picture. Screenwriter Tony Gayton (*Murder By Numbers*) has a flair for atmosphere as well as a knack for doling out information at just the right pace to keep things engaging; Wayne Wang's regu-

lar cinematographer Amir Mokri does some outrageously tacky things, like superimposed images; and director D.J. Caruso does break up his scenes with a few bits of inspired eye candy, like the poor woman whose legs come out from under a mattress like a twisted tribute to the photography of Elmer Batters. Plus, the cast is filled out by superb actors like Luis Guzmán and Anthony LaPaglia. *The Salton Sea* is likable, but it's not much more than a cheap noir fix, the junk food choice of movie-lovers everywhere.

The Salton Sea

Directed by D.J. Caruso • Written by Tony Gayton • Starring Val Kilmer, Peter Sarsgaard, Deborah Kara Unger • Vincent D'Onofrio • Opens Fri, July 19

Going to war with arac

Giant mutant spiders invade Arizona in dumb-but-fun *Eight Legged Freaks*

By JOSEF BRAUN

I'm never altogether comfortable recommending B-movies to people because some of them simply don't get their appeal—which is to say, they don't understand that one of the things that "B" stands for is *bad*. This bad-good dichotomy isn't just about irony; it's about kitsch. You either like corny dialogue delivered in melodramatic cries, half-baked narratives that embrace cliché and goofy-looking monsters that eat everything in sight—or you don't. What distinguishes a modern, self-conscious B-movie is largely a matter of how inventively the filmmakers use their clichés, how much contagious fun they have doing it and how efficiently they can get it all over with. Elroy Elkayem's *Eight Legged Freaks* is a pretty good self-conscious B-movie, more enjoyable than John Paizs's recent *Top of the Food Chain*, I would say, not only because it performs all of the above tasks with an above-average amount of skill—the average, I'll admit, being fairly low in this subgenre—but also because it's actually kinda scary. Scary in a really, really dumb way, but scary!

Eight Legged Freaks is a pleasingly updated spin on the giant monster movies of the '50s, with a few ideas lifted from George Romero's undead films thrown in for good measure. This sort of thing has been done frequently over the last 20 years, but usually these movies are either not openly cheesy enough or so cheesy that they feel more like academic homages than something fresh and up-to-date. Elkayem, making his directorial debut, finds a nice balance to accommodate the requirements of the form; *Eight Legged Freaks* is funny without merely referencing old-movie gags, flashy without losing its pace or

[REVIEW] **sci-fi**

silliness, and freaky in the basest, most physical way. (No matter how stupid this movie gets, there's something disgusting and disquieting about watching humans being spun up in claustrophobic webs where they wait to be eaten alive by spiders that can leap 60 feet in a single bound.)

Razing Arizona

The film takes off clumsily and quickly after some toxic waste is spilled near a spider farm in the ironically named town of Prosperity, Arizona (a conceit not so different from Spider-Man's origin). A variety of arachnids consume the mysterious substance, grow to gigantic proportions and

begin to terrorize the town. The ones who can save Prosperity are Mike (Scott Terra), a precocious 17-year-old nerd; his attractive cop mother Sam (*Arachnophobia's* Karl Wuhrer returning to familiar terrain); Chaz (David Arquette), the son of the town's deceased mine shaft foreman and Harlan (Doug E. Doug), a paranoid conspiracy theorist who hosts a pirate radio show that keeps the normally dormant Prosperity on the alert for alien invasions.

Arquette, who hit the big time with *Scream*, likes his B-movies and understands the science of them. He shines in *Eight Legged Freaks*, sheepishly trying to woo Sam at all the wrong moments, ominously warning everyone far too many times about the colossal amount of methane gas trapped within the mines and eventually screaming like a mad giant while running from the evil mutant. Scarlett Johansson is also appealing as Mike's big sister; with dry wit, she deftly enacts the token scenes of technical lust followed by physical danger, seemingly invincible monsters naturally play a dominant role, although they tend to look creepier in their up-close hairiness than flying around in the CGI-crafted swarms. Either way, they're totally gross and ensure a good time for all those inclined. ☺

Directed by Elroy Elkayem • Written by Jesse Alexander. Starring David Arquette, Karl Wuhrer and Scarlett Johansson • Now playing

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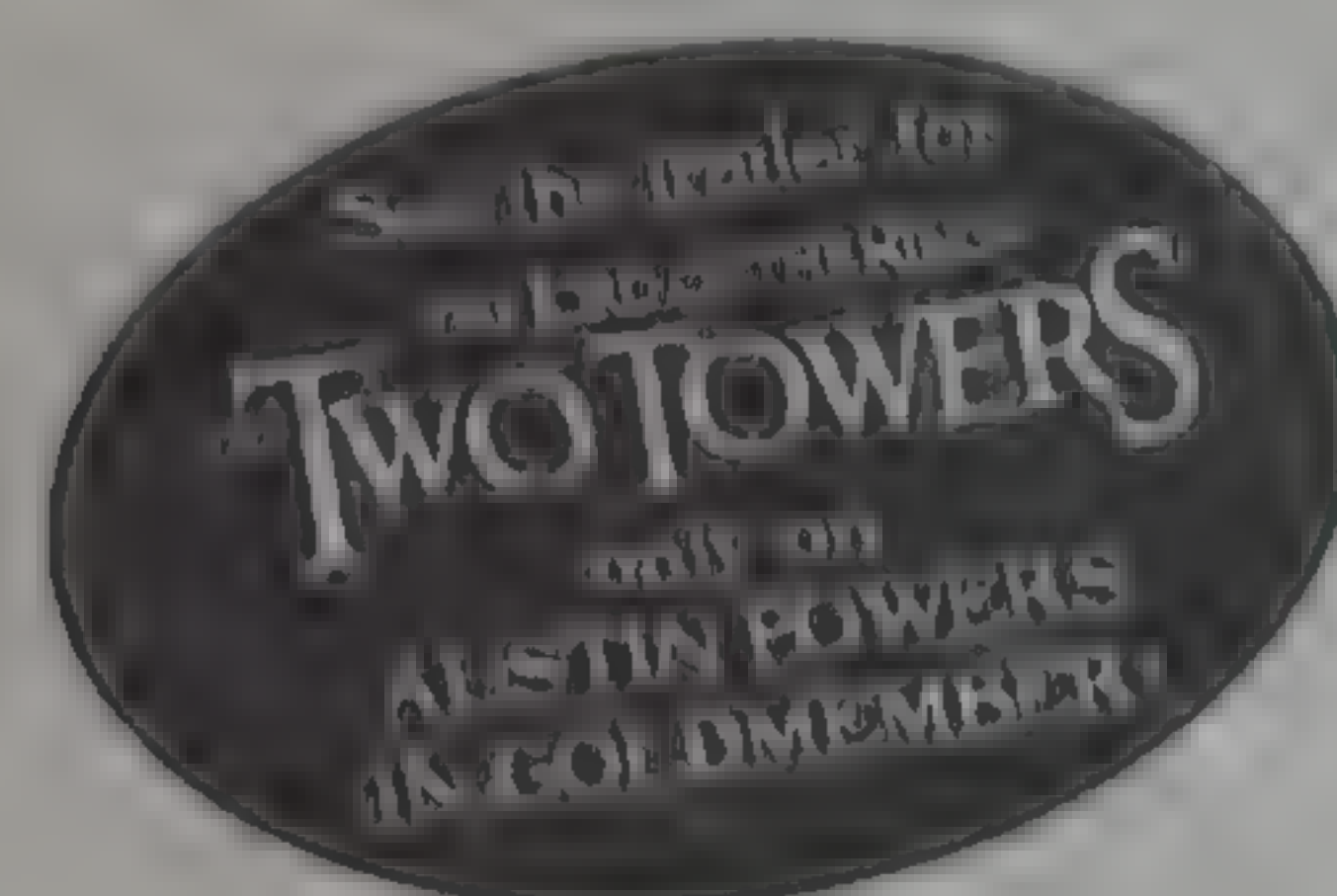
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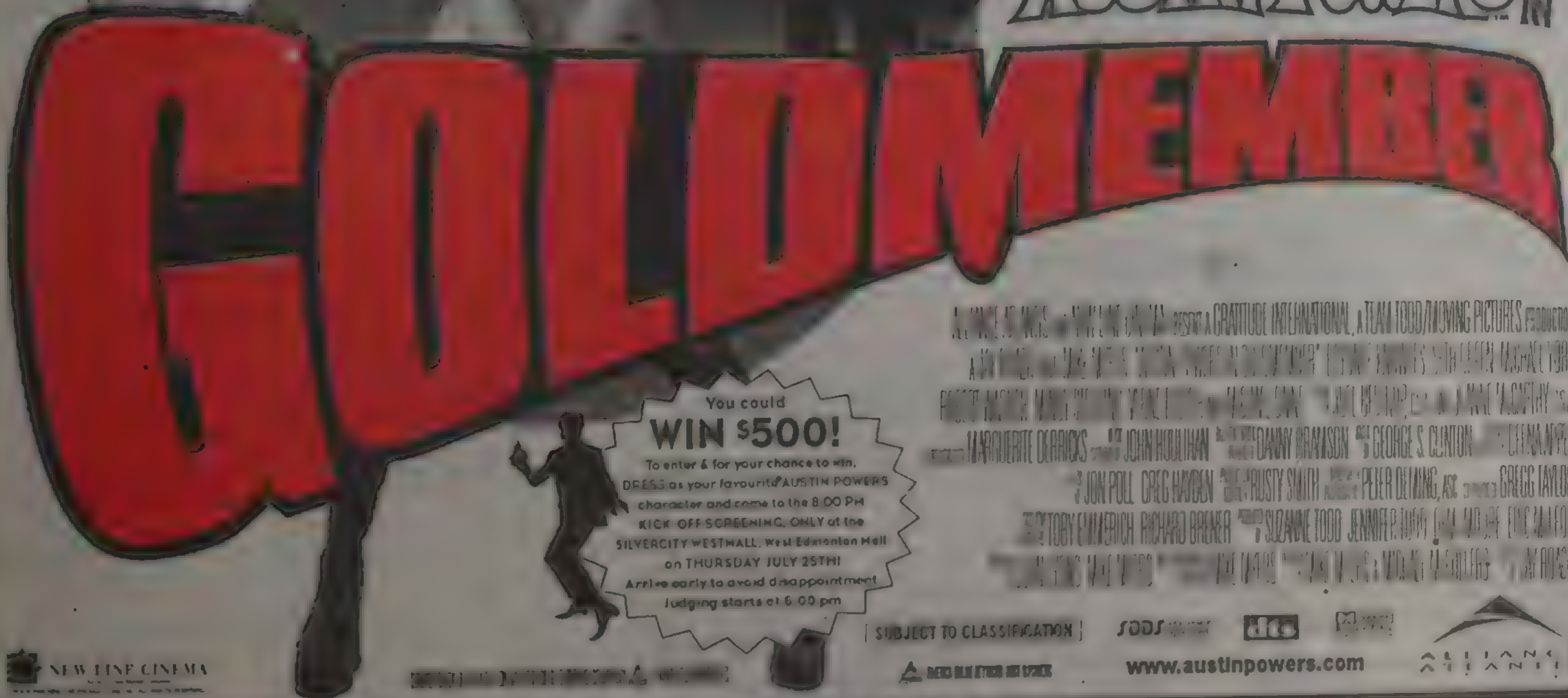
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FILM WEEKLY

NEW THIS WEEK

Discontinuous Cinema (M) A selection of groundbreaking experimental/avant-garde short films from the 1960s by a variety of Canadian and American directors, including Keewatin Dewdney's *The Maltese Cross Movement* and Paul Sharits's *T.O.U.C.H.I.N.G.* Zeidler Hall, The Citadel; Thu, July 18 (7pm)

I'm Going Home (M) Michel Piccoli and John Malkovich star in veteran director Manoel de Oliveira's elegant drama about an aging stage actor whose wife, daughter and son-in-law have all died in a car crash but who only begins to feel truly adrift when he accepts a lucrative job starring in a TV series. In French with English subtitles. Zeidler Hall, The Citadel; Fri-Tue, July 19-23 (7pm)

It Started With Eve (EFS) Deanna Durbin, Charles Laughton and Robert Cummings star in *Three Smart Girls* director Henry Koster's wholesome 1941 musical about a waitress who winds up posing as the fiancée of the grandson of a dying millionaire. Provincial Museum Auditorium (102 Ave & 128 St); Mon, July 22 (8pm)

K-19: The Widowmaker (CO, FP, GR) Harrison Ford, Liam Neeson, Peter Sarsgaard and Joss Ackland star in *Strange Days* director Kathryn Bigelow's submarine suspense picture, based on the true story of a Soviet nuclear submarine that in 1961 nearly precipitated World War III when its reactor's cooling system failed, placing the vessel in danger of a meltdown.

The Salton Sea (P) Val Kilmer, Peter Sarsgaard, Deborah Kara Unger and Vincent D'Onofrio star in director D.J. Caruso's Tarentino-esque crime drama about a jazz musician-turned-police-informant-turned-drug-addict who falls in with a gang of methamphetamine fiends while trying to exact revenge on the man who killed his wife.

Son of the Bride (M) Ricardo Darin, Hector Alterio and Norma Aleandro star in director Juan José Campanella's Oscar-nominated comedy about a middle-aged workaholic who re-evaluates his life when his father announces he wants to renew his vows with his wife, an Alzheimer's victim who lives in a nursing home. In Spanish with English subtitles. Zeidler Hall, The Citadel; Fri-Tue, July 19-23 (9pm)

Stuart Little 2 (CO, FP, GR, LD) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

FIRST-RUN MOVIES

About a Boy (CO) Hugh Grant, Toni Collette, Rachel Weisz and Nicholas Hoult star in *Down to Earth* directors Chris and Paul Weitz's bittersweet adaptation of Nick Hornby's novel about a self-centred British commitmentphobe who develops an unexpected emotional attachment to a depressed single

mother's lonely 12-year-old son.

The Bourne Identity (CO, FP, GR) Matt Damon, Franka Potente, Chris Cooper and Julia Stiles star in Go director Doug Liman's lean spy thriller about an amnesiac man whose efforts to discover his true identity are hampered by the team of highly trained assassins who seem determined to kill him. Based on the novel by Robert Ludlum.

The Crocodile Hunter: Collision Course (CO, FP) Steve Irwin, Terri Irwin and Bindi Sue Irwin star in director John Stainton's family adventure in which the excitable TV nature-show host is recruited by the CIA to retrieve a missing spy satellite which a crocodile has swallowed.

Devdas (CO, GA) Shahrukh Khan, Aishwarya Rai and Vijay Crishna star in director Sanjay Leela Bhansali's anguished and extravagant, big-budget Bollywood epic about a man who turns his back on his childhood playmate/soulmate for class reasons, only to find that he can never let go of their love. (In Hindi with English subtitles.)

Divine Secrets of the Ya-Ya Sisterhood (CO, FP, LD) Sandra Bullock, Ashley Judd, Ellen Burstyn, James Garner and Shirley Knight star in *Something to Talk About* writer/director Callie Khouri's chick flick about a stubborn woman who gains new respect for her eccentric Southern mother courtesy of a cadre of her similarly high-spirited lifelong friends. Based on the novel by Rebecca Wells.

Dogtown and Z-Boys (P) Sean Penn narrates director Stacy Peralta's entertaining, personal documentary about how a group of southern California kids who in the mid-'70s pioneered the moves and the attitude that would come to define the skateboarding subculture for the next three decades.

Eight Legged Freaks (CO, FP) David Arquette, Karl Wuhrer and Scarlett Johansson star in director Elory Elkayem's old-fashioned B-movie about a small town in Nevada that gets overrun with giant mutant spiders following a toxic waste spill.

Halloween: Resurrection (CO, FP) Jamie Lee Curtis, Tyra Banks, Busta Rhymes, Thomas Ian Nicholas and Brad Loree star in *Halloween II* director Rick Rosenthal's latest installment in the long-running horror series, in which masked killer Michael Myers returns to his childhood home, where six teenagers are staging a live Internet chat

Hey Arnold! The Movie (CO, FP) The grade-schooler with the football-shaped head joins forces with his friends to oppose a powerful industrialist with plans of tearing down their neighbourhood and erecting a gigantic mall in this animated feature based on the popular children's TV series.

Insomnia (CO, FP) Al Pacino, Robin Williams, Hilary Swank and Martin Donovan star in *Memento* director Christopher Nolan's psychological thriller about a cop plagued by sleeplessness, guilt and bad memories while investigating a murder in a perpetually sunlit Alaskan town. Based on

the 1997 Norwegian film of the same name.

Last Orders (P) Michael Caine, Bob Hoskins, Helen Mirren, Ray Winstone, Tom Courtenay and David Hemmings star in *Six Degrees of Separation* director Fred Schepisi's flashback-filled ensemble drama about four men who take a car trip to dispose of the ashes of a life-long mutual friend. Based on the novel by Graham Swift.

Like Mike (CO, LD) Lil' Bow Wow and a host of NBA athletes star in *Drive Me Crazy* director John Schultz's kiddie flick about a preteen basketball player who acquires NBA-level athletic abilities whenever he dons a magical pair of sneakers once worn by Michael Jordan.

Lilo and Stitch (CO, FP, GR) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

Men in Black II (CO, FP, GR, LD) Will Smith, Tommy Lee Jones, Rosario Dawson and Lara Flynn Boyle star in *Men in Black* director Barry Sonnenfeld's sequel to the 1997 sci-fi comedy, in which secret agents Jay and Kay reteam to battle an evil alien that has assumed the form of a Victoria's Secret supermodel.

Minority Report (CO, FP) Tom Cruise, Colin Farrell, Samantha Morton and Max Von Sydow star in *A.I.: Artificial Intelligence* director Steven Spielberg's provocative sci-fi action picture about an officer in a futuristic police force that specializes in detecting crimes before they're committed who goes on the run after he is himself identified as the perpetrator of a future murder. Based on a story by Philip K. Dick.

Mr. Deeds (CO, FP) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naive small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.

Mysteries of Egypt (SC) Omar Sharif hosts director Bruce Niebauer's lavishly photographed IMAX travelogue showcasing the wonders, both ancient and modern, of the nation of Egypt.

The Powerpuff Girls Movie (FP) The voices of Cathy Cavadini, Tara Strong, Elizabeth Daily and Tom Kane are featured in writer/director Craig McCracken's film version of the cult animated series, in which youthful superheroes Blossom, Bubbles and Buttercup must square off against their arch-enemy Mojo Jojo's latest nefarious scheme

Reign of Fire (CO, FP) Christian Bale, Matthew McConaughey, Izabella Scorupco and Alexander Siddig star in *The X-Files* Fight the Future director Rob Bowman's post-apocalyptic action flick about a small



group of overmatched Englishmen fighting to prevent fire-breathing dragons from re-establishing their dominance over the Earth.

Road to Perdition (CO, FP) Tom Hanks, Paul Newman, Jude Law and Jennifer Jason Leigh star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hitman in 1930s Chicago who embarks on a mission of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner.

Scooby-Doo (CO, FP) Matthew Lillard, Freddie Prinze Jr., Sarah Michelle Gellar and Rowan Atkinson star in *Never Been Kissed* director Raja Gosnell's live-action film version of the TV cartoon series, in which Shaggy, Daphne, Velma, Fred and Scooby-Doo investigate supernatural goings-on at a creepy amusement park.

Spider-Man (CO, FP) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.

Star Wars—Episode II: Attack of the Clones (CO, FP) Hayden Christensen, Natalie Portman, Ewan McGregor and Frank Oz star in the latest installment in George Lucas's space opera, in which young Jedi apprentice Anakin Skywalker is tempted by the dark side of the Force while bodyguarding a beautiful interstellar queen

The Sum of All Fears (CO, FP) Ben Affleck, Morgan Freeman, James Cromwell

and Liev Schreiber star in *Field of Dreams* director Phil Alden Robinson's film version of the Tom Clancy bestseller, in which analyst Jack Ryan attempts to foil a neo-Nazi planning to detonate a nuclear bomb during the Super Bowl.

Undercover Brother (CO) Eddie Murphy, Denise Richards, Aunjanue Ellis, Dave Chappelle and Chris Kattan star in *The Best Man* director Malcolm Lee's send-up of the exploitation and spy-flick genres, based on the animated Internet series, in which an agent for an all-black team of secret agents battles a nefarious plot to rob black people of their soul.

Windtalkers (CO) Nicolas Cage, Adam Beach, Christian Slater and Frances O'Connor star in *Face/Off* director John Woo's World War II drama about a hard-bitten Marine assigned to protect a Navajo "talker" during an important mission—and to kill him off if necessary to prevent his being captured by the enemy.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
LD: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players WEM 484-8581

GARNEAU theatre

8712-109 Street • 433-0728

Devdas

Nightly @ 7:00 pm
Sat & Sun Matinee @ 2:00 pm
•PG•

PRINCESS THEATRE

10337 - Whyte Ave • 433-0728

LAST ORDERS

Nightly @ 7:00 pm
Sat & Sun Matinee @ 1:00 pm
•14A•

DOG TOWN AND Z-BOYS

Nightly @ 9:20 pm
Sat & Sun Matinee @ 3:15 pm
•PG• (coarse language)

PRINCESS THEATRE

10337 - Whyte Ave • 433-0728

THE SALTON SEA

Nightly @ 7:10 & 9:10 pm
Sat & Sun Matinee @ 2:00 pm
•18A•

THEATRES

1	Men In Black II (PG) 86min	12:30, 3:10, 6:40, 8:40
2	Bourne Identity (14A) 116min	12:40, 3:20, 6:20, 9:10
3	Lilo & Stitch (G) 83min	12:00, 2:40, 6:00, 8:30
4	Stuart Little 2 (G) 80min	12:20, 3:00, 6:30, 9:00
	K-19 Widowmaker (PG) 135min	12:10, 2:50, 6:10

LEDUC CINEMAS

ADULTS \$7.50
YOUTH \$6.50
CHILDREN/SENIOR \$5.50
TUESDAYS & MATINEES \$4.50

1 Stuart Little 2 (G) 80min
2 Men In Black II (PG) 89min (until July 25)
3

COMING ATTRACTIONS July 26 - Austin Powers in Gold Member ... July 26 - The Country

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FILM LISTINGS

Showtimes for Fri.
July 19 to Thu, July 25

GARNEAU

712-109 St. 433-0728

PG

PRINCESS

10337-82 Ave. 433-0728

14A

TOWN AND Z-BOYS

PG

SALTON SEA

18A

METRO CINEMA

9828-101A Ave.
Catalina Theatre, 425-9212

14A

THE BRIDE

14A

HOME

STC

GRANDIN THEATRE

Main Mall, Sir Winston Churchill Ave.
St. Albert, 459-9822

PG

BLACK II

PG

BOURNE IDENTITY

14A

AND STITCH

G

LITTLE 2

G

THE WIDOWMAKER

PG

LEUC CINEMAS

4762-50 St. 986-2728

G

LITTLE 2

G

IN BLACK II

PG

LIKE MIKE

G

SECRETS OF

14A

YA YA SISTERHOOD

CINEMA GUIDE

CITY CENTRE

10200-102 Ave. 421-7020

G

LITTLE 2

G

ROAD TO PERDITION

14A

EIGHT LEGGED FREAKS

14A

IGN OF FIRE

PG

THE CROCODILE HUNTER:

G

HALLOWEEN RESURRECTION

18A

IN BLACK II

PG

LIKE MIKE

G

MR. DEEDS

PG

MINORITY REPORT

14A

LILLO AND STITCH

G

AUSTIN POWERS IN

STC

GOLDMEMBER

STC

STUART LITTLE 2

G

THE CROCODILE HUNTER:

G

COLLISION COURSE

G

HALLOWEEN RESURRECTION

18A

IN BLACK II

PG

LIKE MIKE

G

MR. DEEDS

PG

MINORITY REPORT

14A

LILLO AND STITCH

G

AUSTIN POWERS IN

STC

GOLDMEMBER

STC

STUART LITTLE 2

G

THE CROCODILE HUNTER:

G

COLLISION COURSE

G

HALLOWEEN RESURRECTION

18A

IN BLACK II

PG

THE BOURNE IDENTITY

DTS Digital. Daily 12:30 3:10 6:35

14A

AUSTIN POWERS IN

GOLDMEMBER

STC

WEST MALL 8

8882-170 St. 444-1829

HALLOWEEN: RESURRECTION

Gen. violence. DTS Digital. Fr Mon-Thu 7:40 10:10

18A

LIKE MIKE

DTS Digital. On 2 screens. Fr Mon-Thu 4:30 7:10 9:40

G

DIVINE SECRETS OF THE

YA-YA SISTERHOOD

DTS Digital. Fr Mon-Thu 6:30 9:00

14A

WINDTALKERS

Graphic war violence. DTS Digital. Daily 6:30 9:10

14A

INSOMNIA

DTS Digital. Fr Mon-Thu 4:30 7:10 9:40

14A

ABOUT A BOY

Course language. DTS Digital. Fr Mon-Thu 4:30 7:10 9:40

PG

UNDERCOVER BROTHER

Coarse language. DTS Digital. Fr Mon-Thu 4:30 7:10 9:40

PG

HEY ARNOLD! THE MOVIE

DTS Digital. Daily 12:30 3:10 6:35

G

THE SUM OF ALL FEARS

DTS Digital. Fr Mon-Thu 4:30 7:10 9:40

14A

CLAREVIEW CINEMAS

4211-139 Ave. 472-7600

STUART LITTLE 2

DTS Digital. No passes. Daily 12:30 2:30 4:30 6:45 8:40 10:20

G

K-19: THE WIDOWMAKER

DTS Digital. No passes. Daily 12:50 3:45 6:50 9:45

PG

ROAD TO PERDITION

Violent scenes. DTS Digital. Daily 1:00 3:40 7:00 9:40

14A

REIGN OF FIRE

Frightening scenes. Not recommended for children. DTS Digital. Daily 12:50 2:50 4:40 7:10 9:40

PG

EIGHT LEGGED FREAKS

DTS Digital. Daily 1:20 4:10 7:45 10:15

14A

THE CROCODILE HUNTER:

COLLISION COURSE

DTS Digital. Daily 1:20 4:10 7:45 10:15

G

HALLOWEEN: RESURRECTION

Gen. violence. DTS Digital. Fr Mon-Thu 7:40 10:10

18A

MEN IN BLACK II

DTS Digital. Daily 1:20 4:10 7:45 10:15

PG

MR. DEEDS

Coarse language. DTS Digital. Daily 1:20 4:10 7:45 10:15

PG

LIKE MIKE

DTS Digital. Daily 1:30 4:00

G

MINORITY REPORT

DTS Digital. Daily 1:30 4:00

14A

LILLO AND STITCH

DTS Digital. Daily 1:30 4:00

G

AUSTIN POWERS IN

GOLDMEMBER

DTS Digital. Daily 1:30 4:00

STC

SOUTH EDMONTON COMMON

1525-99 St. 436-8583

STUART LITTLE 2

DTS Digital. No passes. Daily 1:15 3:30 5:40 8:00 9:55

G

THE CROCODILE HUNTER:

COLLISION COURSE

DTS Digital. Daily 1:15 3:30 5:40 8:00 9:55

G

HALLOWEEN RESURRECTION

Gen. violence. DTS Digital. Fr Mon-Thu 7:40 10:10

18A

MEN IN BLACK II

DTS Digital. Daily 1:15 3:30 5:40 8:00 9:55

PG

LIKE MIKE

DTS Digital. Daily 1:15 3:30 5:40 8:00 9:55

G

MR. DEEDS

Coarse language. DTS Digital. Daily 1:15 3:30 5:40 8:00 9:55

PG

MINORITY REPORT

DTS Digital. Daily 1:15 3:30 5:40 8:00 9:55

14A

LILLO AND STITCH

DTS Digital. Daily 1:15 3:30 5:40 8:00 9:55

G

AUSTIN POWERS IN

GOLDMEMBER

DTS Digital. Daily 1:15 3:30 5:40 8:00 9:55

STC

EIGHT LEGGED FREAKS

DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

14A

ROAD TO PERDITION

Violent scenes. No passes. DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

14A

REIGN OF FIRE

Frightening scenes. Not recommended for children. DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

PG

THE CROCODILE HUNTER:

COLLISION COURSE

DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

G

DEVILS

DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

PG

MEN IN BLACK II

DTS Digital. On 2 screens. Fr Mon-Thu 1:00 2:00

PG

MR. DEEDS

Coarse language. DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

PG

LIKE MIKE

DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

G

MINORITY REPORT

DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

14A

THE BOURNE IDENTITY

DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

14A

SPIDER-MAN

May frighten younger children. DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

PG

STAR WARS: EPISODE II-ATTACK

OF THE CLONES

DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

PG

AUSTIN POWERS IN

GOLDMEMBER

DTS Digital. Daily 12:00 2:20 4:50 7:30 9:10

STC

WESTMALL 6 CINEMAS

8882-170 St. 444-1331

THE LORD OF THE RINGS:

THE FELLOWSHIP OF THE RING

Violent scenes throughout. Daily 1:00 4:45 8:30

14A

UNFAITHFUL

DTS Digital. Daily 1:00 4:45 8:30

14A

CHANGING LANES

DTS Digital. Daily 1:00 4:45 8:30

14A

THE ROOKIE

DTS Digital. Daily 1:00 4:45 8:30

G

CLOCKSTOPPERS

DTS Digital. Daily 1:00 4:45 8:30

PG

NATIONAL LAMPOON'S

VAN WILDER

DTS Digital. Daily 1:00 4:45 8:30

18A

MURDER BY NUMBERS

Daily 1:45 4:30 7:00 9:45

14A

VILLAGE TREE MALL CINEMAS

1 Gervais Rd. St. Albert 459-1848

EIGHT LEGGED FREAKS

DTS Digital. Daily 1:00 4:45 8:30

14A

ROAD TO PERDITION

Violent scenes. No passes. Fr Mon-Thu 3:45

14A

REIGN OF FIRE

Frightening scenes. Not recommended for children. DTS Digital. Daily 1:00 4:45 8:30

PG

THE CROCODILE HUNTER:

COLLISION COURSE

DTS Digital. Daily 1:00 4:45 8:30

G

HALLOWEEN RESURRECTION

Gen. violence. DTS Digital. Fr Mon-Thu 7:40 10:10

18A

MR. DEEDS

Coarse language. DTS Digital. Daily 1:00 4:45 8:30

PG

MINORITY REPORT

DTS Digital. Daily 1:00 4:45 8:30

14A

LILLO AND STITCH

DTS Digital. Daily 1:00 4:45 8:30

G

AUSTIN POWERS IN

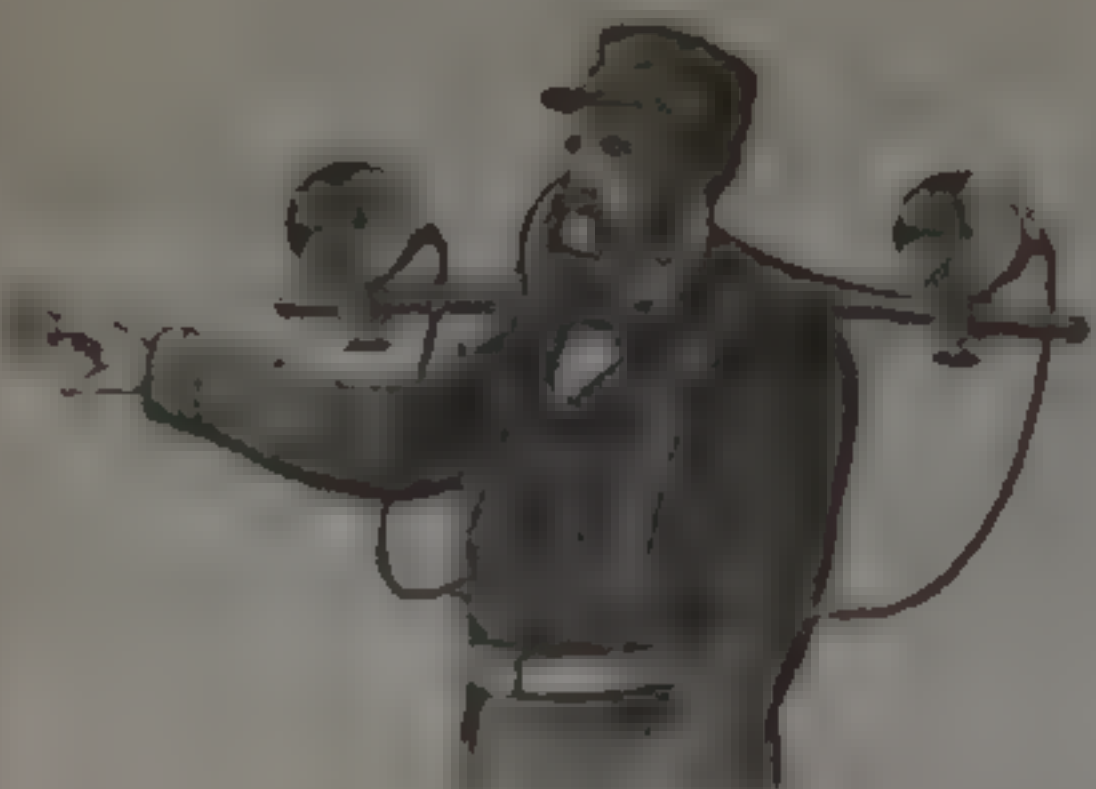
GOLDMEMBER

DTS Digital. Daily 1:00 4:45 8:30

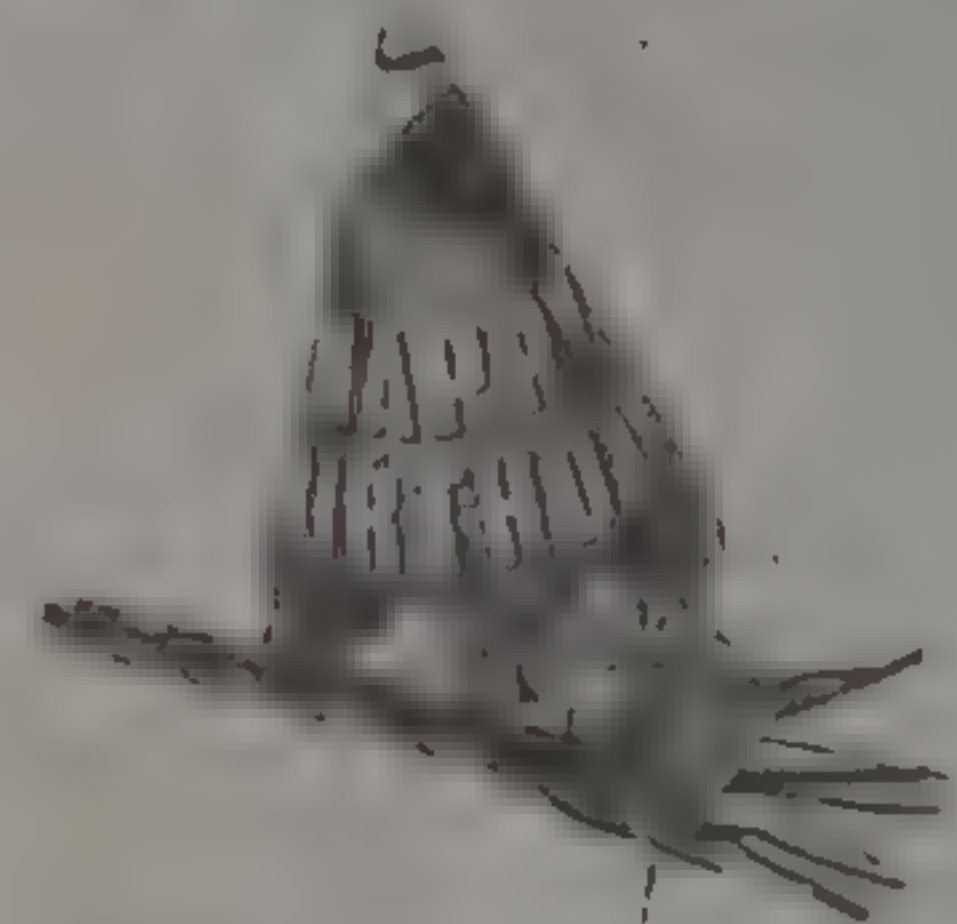
STC

STUART LITTLE 2

DTS Digital. No passes. Daily 1:15 3:30 5:40 8:00 9:55



You've heard the great music on CJSR, now have CJSR play music at your next party. CJSR's new mobile sound system is ready for your next event. You'll get a CJSR DJ, killer sound system, and lots of great music for only \$300. For details call Charlotte at CJSR 492-2577 EXT 230.



CJSR is now legal! CJSR is 18 years old, and we're going to celebrate like any good 18 year old. The party is set for the New City Suburbs on Saturday, July 27 featuring Pangina, The A-Team and The Drastics. Doors at 8pm, show starts at 9pm.



www.cjsr.com

arts

Quizzical graffiti

Clayton Lowe turns legal with massive, city-sponsored graffiti mural

By AGNIESZKA MATEJKO

Clayton Lowe, a young graffiti artist, entrepreneur and the initiator of *A Walk Through the Universe: A Giant Aerosol Mural*, is a tad apprehensive at the thought of doing something that's, well, legal.

After applying to The Works to do a small graffiti mural, he was surprised to see his proposal explosively expanded to a 160-foot by eight-foot wall. That project was so successful that the city (through its Art and Design In Public Places program) commissioned the piece to be completed and permanently installed.

Now Lowe—together with his crew of fellow graffiti artists—has found himself in the discomfiting position of getting paid and lavishly praised by an establishment that would normally arrest him for doing what he loves: spraying walls with aerosol pain—or “graf,” as he prefers to call the practice. “People [within the hip hop community, which he exemplifies]

[may not agree with taking this to a legal format,” he says in his diffident and gentle manner. “What I would like to say is that graf is still illegal. Those letters anywhere else would get you arrested; it was just the space that was made available to us.”

Lowe's giant mural will, appropriately, be situated in the heart of the inner city, along a bicycle path just behind the Bissell Centre. To reach it,



He won't don't say it: Clayton Lowe's Giant Aerosol Mural.

I must maneuver through piles of broken bottles while discreetly slinking past a large group of inebriated men leaning against a concrete wall. It's exactly the kind of space Lowe could have chosen without the city's blessing. (“You can't get more inner city than that, can you?” he asks.) Not only does the location allow for wide exposure—this area has about as much foot traffic as Whyte Avenue—but it also gives Lowe a chance to spread his message about hip hop culture to young people who could perhaps use it the most.

You don't know the graf of it

It is precisely in the similarly underprivileged, urban, mostly black and Hispanic back alleys of New York where hip hop emerged in the late '70s. There, young artists used the only canvas available to them: the concrete walls they were surrounded by. These illegal creations became a symbol of political expression and a path to inner-growth. “Graffiti, in one of its original forms, is a political statement of taking back free space as well as communicating within your community and worldwide,” says Lowe. “Taking back areas like bridges and city property which is readily accessible for commercial use, on which individuals pay taxes, yet when it comes to art, municipalities are not so quick to move.”

But the statements graffiti artists make are also personal. “Hip hop is about educating yourself through life and your personal experience,” says Lowe. “There is not a lot of quality within vandalism, whereas in graffiti, people work years to get to a skill level they are happy with.” Graffiti artists even sign their artwork—albeit with cryptic letters and symbols inde-

cipherable to the police. “To ‘Fuck you’ is rudimentary and telligent,” Lowe continues. “It provides nothing of any educational artistic value.” Hip hop, by contrast, uses graffiti as a non-commercial tool to communicate a universal message about building on your talent through persistent practice. “There's no graffiti school,” he adds. “Is education an essential aspect of hip hop?” I ask. “Big time!” he replies.

Richer Gear

Lowe uses his business, Mode Sensory Gear (a hip hop clothing design, manufacturing and retail outlet),

an avenue to connect with and support young artists and designers well as to contribute financially to organizations like the Youth Emergency Shelter and the Food Bank. He tries to carry a good disposition to conflict or even a non-conflict situation, and try to solve it as positive as possible,” Lowe says. Occasionally, conflict resolution can take the form of breakdancing contests, or “B-boy battle,” as Lowe refers to it. He speaks with pride as he explains that this acrobatic form of dance originated under a repressive Brazilian regime. Capoeira—originally a secrecy-shrouded martial art—soon transformed into a form of dance. The moves tended to keep the artists close to the ground since they practiced in tall grass so as to avoid being seen by the military.

As I stand in front of the giant mural on 96 Street in the sweltering heat, I am awed by the layers of history and ideas that have gone into creating what at first glance may seem like little more than random “graffiti” although that word now has a new connotation for me. Just as we are about to part, Lowe quietly adds that hip hop is also non-denominational and non-sectarian; in his words, it's about “the realization that we come from a bigger source, an entity that runs through humanity as a whole that comes through when we create the things we love.” I take my leave knowing that I will never see graffiti with the same eyes again. ☉

A Walk Through the Universe: A Giant Aerosol Mural

By Clayton Lowe and other artists

Currently under production for permanent display behind the Bissell Centre along a bicycle route behind the LRT at 105 Ave. & 96 St.

THE ART GALLERY

Curators:
Chris Bennett
Eric Cameron
and Mary Swain
Michael Campbell
Sean Caulfield
Dagmar Dahle
Dean Dwyer
Gord Ferguson
Elizabeth Gurnea
Michael Keston
Doreen Black

Glen MacKinnon
Luanna Martineau
Rayden Mills
Ryan Norrish
Steven Nunoda
Shelley Quillet
Greg Ravel
Mark Scott
Paul Smith
Alicia Smith
John T. Stewart
Laura Vickerman

Alberta Biennial of Contemporary Art

June 22 to August 25

ATCO Gas VUEWEEKLY

Artwork by Alex Janvier: New Works

June 29 to August 11

THEATRE NOTES

all the world is a stage

PAUL MATWYCHUK

rain's gonna fall

J's Best Bits • Varscona Theatre July 20 • **preVUE** This is a play that Shadow Theatre staged its annual fundraising show *J's Best Bits*, a revue of local performing short pieces either by William Shakespeare or inspired by his work. Multiply times... oh, let's say about 25 dances each year, and you get a total of something like 100 Shakespearean scenes, sonnets, soliloquies, satires. Gosh, I ask the event's actor/playwright David Belke,

haven't the segments inevitably kind of started repeating themselves?

"Oh, I don't know," Belke confidently replies. "This year, for instance, we're having our first-ever cooking segment."

That would be "Cooking With Shakespeare," in which Elizabeth MacLaughlin will be preparing a few recipes inspired by the food in various Shakespeare's plays (hopefully none of which are *Titus Andronicus*). And that's just one of several offbeat entries in this year's lineup, which also includes a musical performance by fictional local lounge singer Steel Sterling; a "Shakespearean news report" from Andrew McCreedy; "Dear Anne," Jennifer Spencer's recitation of letters exchanged between Shakespeare and his wife Anne Hathaway; a presentation by Belke and Coralie Cairns of Isaac Asimov's short story "The Immortal Bard"; as well as a piece I'll be writing and performing, inspired by the notorious screen credit from the 1929 film version of *The Taming of the Shrew*: "Written by William Shakespeare, with additional dialogue by Sam Taylor." Other performers include Sheri Somerville, Dana Wylie, Trevor Schmidt, Amber Borotsik and Tom Peacocke.

The idea for *TBBB* originated in 1999 as a result of one of the few occasions that a David Belke play actually wound up too short to fill a time slot. Shadow Theatre

artistic director John Hudson was staging an outdoor production of Belke's *William the Bard* (inspired by the true story of an unsuccessful Shakespeare forger) at the same time that Shadow was planning on holding a fundraiser. "We figured, 'We've got this play—let's use that,'" Belke recalls. "But it was just a one-act. How would we fill up the rest of the evening? And it was pointed out to us that most actors know at least a bit of Shakespeare, if only for audition purposes. And so we decided to stage an entire evening of Shakespearean pieces. But even from the beginning, a lot of what people did was not quite honest-to-goodness Shakespeare—it was scenes and variations on Shakespeare that they'd come up with themselves. So every year, we're constantly amazed at the creativity with which people approach the event... Some people seem to look at the event as a challenge to create something new, and Shakespeare is such a rich resource to draw upon."

If anything, Belke says, the sheer variety of the event is itself a demonstration of Shakespeare's lasting influence not just on English literature but simply upon our way of looking at the world. "Everyone has a relationship with Shakespeare," Belke says, "whether they know it not!"

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **VERY ART-FULLY ALBERTA:** Juned membership exhibition.

THEATRE

THE BARD'S BEST BITS Varscona Theatre, 10329-83 Ave., 434-5564. Presented by Shadow Theatre. Scenes, songs, speeches and spoofs in celebration of Shakespeare. Sat, July 20, 8pm TIX \$20 @ door or adv. @ the Shadow Theatre Box Office line.

COMPANY OF THREE Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Characters from the sitcom *Three's Company*. Jack Stripper is holding the opening of his restaurant, he enlists the help of his old roommates, Janet Woody and Chrissy Show. Until Aug. 25.

DADS...THE MUSICAL Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. By Robert More and Tom Doyle. A humorous look at the results of reversing traditional family roles. Until Sept. 8.

GOLD DIGGITY Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. By Tom Edwards. God-fearn' gold dust widow Reba Calhoun almost loses her only son while trying to pan for gold. Until Aug. 3. TIX starts at \$32.95.

RIVER CITY SHAKESPEARE FESTIVAL Heritage Amphitheatre, Hawrelak Park, 420-1757. Presented by the Free Will Players. *The Merry Wives of Windsor* and *The Tempest*. Until July 21. TIX \$12 adult, \$9 student/senior, \$18 for a pass (for both shows) @ TIX on the Square

THE ROCKY HORROR SHOW Walderdale Playhouse, 10322-83 Ave., 439-2845. By Richard O'Brien. July 24-Aug. 3

STUBBLE JUMPERS The Arts Barns, 10330-84 Ave., 448-9000. Musical. By Roy Benson. Presented by Imagine and Fringe Theatre Adventures. July 26-Aug. 3, 6pm Sun, July 28; Wed, July 31; and Sat, Aug. 3 at 2pm. No performance Mon, July 29. TIX \$19.26 adult, \$17.17 student/senior.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

FREE listing, fax 426-2889 or listings@vue.ab.ca. Line is 3pm Friday.

ART GALLERIES

see What's Happening Downtown page 60.

BUGERA GALLERY 12310 Jasper 482-2854. *THE SAME STORY AGAIN:* Oil paintings by Karen Yurkovich. Until July 19.

HEAT GALLERY 8 Mission Ave., St. 459-3679. Summer exhibit by gallery Russ Hogger, Audrey Pannmuller, Beaver, Mel Heath, Fran Heath, Min Karen Findlay, Greg Johnson, Nick Prins, Sousa, Kari Duke, Andrew Raszewski, Menz, Igor Postash and Randy Wiens.

STL BERGSTROM'S RED GALLERY STUDIO 9621 Whyte Ave., 439-3100. Open Mon-Fri 11am-5pm; Sat by appointment. *NAKED STORIES-ART AS NARRATIVE:* Recent oil paintings of nudes, portraits and still lifes. Explores personal story within historical art influences. Through the summer.

CLAS UDELL GALLERY 10332-124 48-4445. *SOME NOTES AND OBSERVATIONS V:* New Sculptures by Joe Fafard.

DESIGN STUDIO 12419 Stony 482-1402. *SPIRITED MYSTERIES:* mixed media by Joanna and Sharon Moore-Foster. Until 30. Closed for Holidays July 28-August 5.

DESIGN CENTRE GALLERY Second Floor, Design Centre, 8303-104 Ave. Open Mon-Fri 8am-6pm, Sat 10am-6pm. *THE ACT/C:* Works by local artists. Final exhibition for the gallery. Until July 24. *N/O* Opening presentation by local artists. July 29-Aug. 7 Opening 7-11pm.

FOR 10408 81 Ave., 432-7535. Open Mon-Fri 10am-6pm, Sat 10am-6pm. *Forcupne* quilt baskets by local artists. Eskimo, Inuit, Northwest Coast, and gold jewelry. Until July 31.

E GALLERY 10516 Whyte 482-1402. Open Mon-Fri 9am-6pm, Sat 10am-6pm. *ONATION:* Mixed media by local artists. Until July 31.

PORT HOUSE 10215-112 St., 426-1111. Open Mon-Fri 10am-6pm, Sat 12-6pm. *MECAN:* Society of artists. Until July 25.

SON GALLERY 4711 85 St., 465-1111. Open Mon-Fri 9am-6pm, Sat 10am-6pm. *SON:* Audrey Pannmuller, Russ Hogger, Beaver, Mel Heath, Fran Heath, Min Karen Findlay, Greg Johnson, Nick Prins, Sousa, Kari Duke, Andrew Raszewski, Menz, Igor Postash and Randy Wiens. Until July 31.

Watercolours by Brian Traver Smith, Jim Painter and Jim Brager. Prints by Toti and Glen Olsen. Pottery by Noburo Kubo.

KAMENA GALLERY 5718-104 St., 944-9497. *SPRING COLLECTION:* Gallery artists and new work by Willie Wong.

MCMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. *VISIONS OF WELLNESS:* Presented by the Alberta Society of Artists members. Until Sept. 1.

MODERN EYES GALLERY AND GIFT 40, 24 Perron Street, St. Albert., 459-9102. Works by Graham Flatt and Ian Sheldon. Sculpture by Roy Leatbeater, Bonnie Lewis-Berlinguette and Anilee Arntzen.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. *ETHOS:* Photography and Sculpture: David Christle, Brad Callihoo, Gina Joys, Leon Stembitsky, Bob Todrick. Until Aug. 3. *New garden* designed by landscape artist John Beedle.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. Open Tue-Sat 10am-5pm. Featuring new work by Quebec landscape painters Louise Kirouac, Jacques Poirier, Serge Brunoni and Jean Guy Desrosiers. Also featuring new work by Brenda Malkinson and Jerzy Gawiak.

SEGHERS STUDIO GALLERY 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland, Jacqui Rohac.


SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

SOCIETY OF STUDENT ARTISTS (SOSA) GALLERY 10154-103 St., Basement, 707-8305. Open daily 10am-6pm. *2nd ANNUAL SMARTER EXHIBIT:* Showcase of student and emerging artists artwork. Including prints, photographs, sculptures, paintings and installations. Until Aug. 3. Opening reception THU, July 18, 7pm-midnight.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 459-9102. Open Tue-Fri 10am-5pm; Sat 10am-4pm. *TIME, SPACE, AND THE PART:* Flora, fauna, flowers by local artists.

SUSSEX GALLERIES 4711 85 St., 465-1111. Open Mon-Fri 9am-6pm, Sat 10am-6pm. *SUSSEX:* Society of artists. Until July 25.

UPSTAIRS GALLERY Great Bear Fram 2nd Fl., 11631-105 Ave., 452-8906. *UPSTAIRS:* Society of artists. Until July 25.



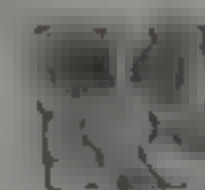
Theress
Psychic reader
and Advisor

Will help with all problems of life such as business, love and marriage. Come in and find the answers you are looking for. Also available for parties!

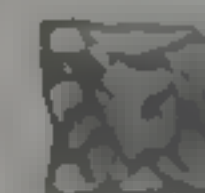
8422-109 St. 432-6617
TOLL FREE: 1-866-432-6617

Astromat Horoscope

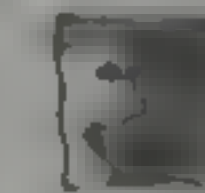
By MATT SHORT



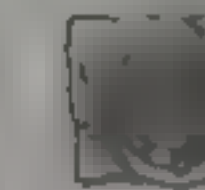
ARIES (Mar 20-Apr 19): Your creative juices are flowing and there's no need to hold back. Now that your two planetary rulers, Mars and Pluto, are in harmony with your sign, nothing can stop you. Your energy will be well-utilized, and now is the time for expressive action. Romance, good luck, children, artistry, travel, expansion, heightened spirituality and beneficial surges are in your forecast. Good fortune with gambling and other speculations is also shown. The signs Aries and Sagittarius could be possibly be involved. Sudden changes will serve you well.



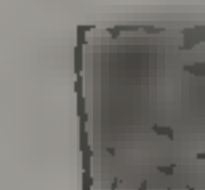
TAURUS (Apr 20-May 20): The planets are in your favour this week, Taurus. As your planetary ruler, Venus moves through the astrological sign of Virgo. Your focus will turn to diet, health, work, pets, service, fabric and clothing. Your practical mind is active at this time, so purchases made will be for a good price—just watch out for July 19, when there are possibilities of deception where purchases, lovers, career and speculation are concerned. Your current analytical qualities make this a great time for detailed work. Your libido will slowly increase as power issues present themselves late next week.



GEMINI (May 21-June 20): Things are looking very good this week. Your ruling planet, Mercury, is moving through the sign of Cancer. Your feelings are highlighted along with mothers, homes, kitchens, cooking and domestic concerns. Focus on income is also shown. Positive financial decisions or agreements that will increase your income, career expansion and promotions, good fortune involving bosses, authority or parental figures and higher learning and spirituality are all shown on July 19 and 20. Look for good news and go for it! The signs Capricorn and Sagittarius could be involved. Beware of talking about something much that you don't actually do it.



CANCER (June 21-July 22): Don't give up now. You've already come this far, so you might as well follow through. Besides, your ruling Moon will be moving into trans formational Scorpio on July 18, bringing sudden changes, renewal, issues regarding joint finances, increased fertility and sexual appetites. Your weekend forecast includes themes of higher education, spiritual matters, travel, parties, celebrations and overall good luck. Your intuition has been enhanced, especially with regard to children, romance, and speculations. Planetary influences could make you emotionally vulnerable, so try not to overreact. Career and relationship focus is shown for early next week.



LEO (July 23-Aug 22): Your ruler, the Sun, is in the sign of Cancer, bringing themes of houses, nurses, gardening, mothers and other domestic functions. Many activities will take place at your residence, with your family, or involving real estate. Good luck in all endeavours is indicated, especially around July 19. Travel, moves, home expansion, higher education, celebrations, prizes, beneficial agreements, fertility and romances with different nationalities are all possible. Behind-the-scenes expansion and big dreams are also indicated. Aries and Sagittarius could apply. You will reap in abundance if you sow now.



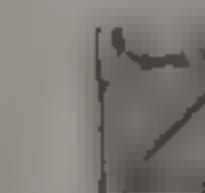
VIRGO (Aug 23-Sept 22): Good things are on the way as beneficial Venus moves through your sign bringing love, socials, beauty and a positive cash flow. Romances with past loves, older partners or the signs Capricorn, Aquarius, Taurus, Sagittarius and Libra could transpire. As your ruling planet completes its journey through Cancer, home themes, emotions, family and domestic matters will slowly come to a close. The weekend forecast includes travel, places of worship, higher learning, thinking big, good health, extreme luck and expansion on all levels. Your hopes and dreams could come true at this time. Capricorn, bosses, fathers and authority figures may be involved.



LIBRA (Sept 23-Oct 22): Your planetary ruler, Venus, is now moving through Virgo and is currently in your 12th house. Health, diet, clothing, fabrics, service, schools and pets are now in your focus. You've been spending more time alone lately with needs for escape, movies, extra sleep, medications, isolation, behind-the-scenes activities and places of retreat. Self-help rituals will be beneficial at this time as you analyze yourself and those around you. This is a good time for detailed work, healing, volunteer and food service. Secret love affairs and deceptions are shown on July 19. Pay special attention to your dreams.



SCORPIO (Oct 23-Nov 21): Expansion on all levels, sudden changes and bursts of intuitive knowledge are all part of this week's forecast. You're longing for change in your life while simultaneously clinging on to the past. Your values have changed as you now desire to derive your income from alternative sources. This is your chance to finally leave your safety zone. As Uranus, your planetary ruler, Pluto, urges to break free into new territory are finally seen. You are a water sign, Scorpio, and the sign of change. Never ignore needed transformations. We both know what happens to stagnant water. Yuck!



SAGITTARIUS (Nov 22-Dec 21): Inspiration from the elements of fire and water are shown. Your planetary ruler, Jupiter, is moving through Cancer while simultaneously being touched by Mars and the Sun. Creativity and initiative with you now, along with intensified emotions and increased intuition. Good luck with action, travel, moves, positive energy, increased fertility, working with children and plenty of self-confidence are shown. Romance and sexual situations are also seen all weekend, especially with younger partners, and the signs Aries, Virgo, Gemini and Leo. You could get great news or make a good decision around July 21.



CAPRICORN (Dec 22-Jan 20): Themes of daily life, diet and health concerns are highlighted now, as your planetary ruler, Saturn, is in Gemini and is moving through your sixth house. Numerous phone calls, short trips, friends and neighbours, neighbourhoods, writing, contemplation and working with your hands are all applicable. Things have felt barren for quite some time now, but unexpected changes are on the way sooner than you think. Beneficial decisions can be made over the weekend, especially on July 21. Gemini or Virgo involved.



AQUARIUS (Jan 21-Feb 18): Your planetary ruler, Uranus, is still being influenced by transcendental Pluto, bringing core changes, regeneration, sexual increase, issues of joint finances and added intuition and emotional intensity. However, there may be problems making plans involving romances and children. Many phone calls, cancelled appointments, and general bad timing are seen, especially around July 20 and 21. Visualizations will have to be adjusted if they are going to come to fruition. Relationships that were built on unstable ground have broken off, while sturdy foundations have solidified. The weekend forecast is mixed.



PISCES (Feb 19-Mar 19): Secrets, isolation, behind-the-scenes activities, bedrooms, escapism, dreams, film, hidden fears, suffering and possibilities of subconscious exploration are all applicable topics for this week. Look back at your hopes and dreams of yesterday. Were they ever fulfilled? Pisces is the sign of dreams, so you must never give up on them. Good luck in romance and speculations are shown, especially around July 19 with the signs Leo, Virgo, Gemini and younger partners. Hidden purchases and secret love affairs are also indicated, but that doesn't make them naughty.

THE ART OF DOWNTOWN

What's Happening Downtown

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •CRAFT VS ART: THE GREAT DEBATE: Until Aug. 31. •THE DISCOVERY GALLERY PERPETUATING THE SPIRIT: Bobbi Hoffman Scholarship award winners. Until Aug. 31.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •THE ALBERTA BIENNIAL OF CONTEMPORARY ART 2002: Curated by Catherine Crowston and Diana Sherlock. Until Aug. 25. •ALEX JANVIER NEW WORKS: Until Sept. 15. •FROM THE COLLECTION: Until Sept. 15. •CHILDREN'S GALLERY: FROM HEAD TO TOE: Created by Lisa Murray. Until Oct. 13. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Featuring David Bolduc, Tony Calzetta, Phill Mann and Mark Lang. July 18-Sept. 18.

LATITUDE 53 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •EVEN MORE FAMOUS DRAWINGS: Drawing by Marcel Dzama. Until July 20.

MILNER ART GALLERY Theatre Foyer, Stanley A. Milner Library, 7 Sir Winston Churchill Sq. WHAT'S IN A FLOWER TWO: Watercolour with wax on rice paper by Shellagh Knox. Until July 31.

NAKED CYBER CAFÉ 10354 Jasper Ave. Special opening of the work of Roger Garcia (visual artist, community activist). Roger's collection is an exploration of moods of diverse musical genres depicted through the medium of conte and acrylic. Fundraiser and exhibit opening Fri, July 26

TIX \$7, \$5 low income.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. •PACIFIC PRINTERS: Works from Malaspina Printmakers Society, Vancouver and Printhouse Yokahama Japan. Until July 20.

SOCIETY OF STUDENT ARTISTS 10154-103 St basement., 707-8305. Open daily 10am-6pm. 2ND ANNUAL SMARTER EXHIBIT: July 18-Aug. 3. Opening reception THU, July 18, 7pm-12.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

FESTIVALS

HISTORIC EDMONTON WEEK FESTIVAL 455-5610. July 28-Aug. 5. City Hall, City Room. SUN 28 (1pm): Launch and opening of a history display in City Hall.

TASTE OF EDMONTON Sir Winston Churchill Sq., 420-1757. July 18-27, 11am-11pm. TIX Adv. sheets of 30 tickets @ TIX on the Square. Adv. discount price available until July 17.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY: FROM HEAD TO TOE by Lisa Murray. For children 4-12 yrs. •Camps and classes for children and youth.

•Loonie Art Laboratory Tent on the grounds of City Hall. Mon-Fri, noon-4pm. Until July 26.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •439-3905. WED 31 (2pm): Yo ho ho, 4-6 yrs. Pre-register.

LECTURES/MEETINGS

CITY HALL 1 Sir Winston Churchill Sq., info desk, 496-8200. Free tour of City Hall. Mon-Fri, noon and 1pm.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 19 (6:45-8:30am): Wayne Taylor presents *Buying a Business*. \$2. FRI 26 (6:45-8:30am): Speakers Joanna Torguson and Alana Hastings present *Logos and Business Graphics - The Very Least You Should Know*. \$2. Everyone welcome.

UPWARD BOUND TOASTMASTERS 10 Fl., Baker Centre, 10025-106 St., 469-5816. •Every WED (7pm): Learn to speak confidently in public.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St., www.edmc.net/glcce, 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer educa-

tion initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768, www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/ bisexuals/transgenders.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Center of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisex-

ual, transgendered, straight, and queering youth who are under the age of 18. www.yuyouth.tripod.com/yuyi

SPECIAL EVENTS

BEAT BEETHOVEN Sir Winston Churchill Square, 401-2578. SUN 21 (8:30am): Annual Deloitte and Touche Beat Beethoven's Ninth Symphony. Pre-registration @ www.runningroom.com, www.edmontonsymphony.com, or a registration form from Running Room Winspear Centre. All proceeds support Edmonton Symphony Orchestra.

BEAVER HILLS HOUSE PARK Jasper Ave., 496-2407. SAT 20 (12-6pm): OLOGY Bicycle Festival: Celebrate the bicycle; bike displays, info, art, mechanic checks, kids activities, bike decorating aways, pedal-powered smoothies, solar-powered music, tours, enviro-fair.

HISTORIC TRANSIT TOURS 496-1611. TUE, THU (12, 2, 7pm); SAT (12, 2, 4pm) July 23-Aug. 22. During Historical Edmonton Week (July 28-Aug. 5) an extra noon tour will be added. TIX \$4 adult, \$3 youth/senior. Adv. tix @ Edmonton City Centre Customer Service.

KLONDIKE DAYS •City Hall, City Room, 423-2822 ext. 33. SUN 21 (11:30am-1pm): Dress Klondike Tea Party.

METRO CINEMA Zeidler Hall, Citadel Theatre. THU 25 (7pm and 9pm): T. Global Visions Documentary Series: *Life and Debt*. Reception, music by Chris Durand and friends. All proceeds go towards the Global Visions Film Festival fund. TIX \$7 public, \$5 members.

SHAW CONFERENCE CENTRE 420-1 481-7297. SAT 20: Philippine Beauty Pageant. TIX \$25 show only, \$35 reception and dance only, \$50 show, reception and dance. Tickets @ TIX on the Square

For more information: www.edmontondowntown.com

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail llistings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. •Open daily 10am-5pm until Labour Day. Diesel and steam locomotives run throughout the summer. Every Sun the CN diesel 9000 will operate. Aug. 3-5 and Sept. 7-9 the CN steam locomotive 1392 will operate. Exhibition of railcars. TIX \$4 adult, \$2.50 senior/student, \$1.25 child (children under 3 free).

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

FORT EDMONTON PARK Fox Dr., Whitemud Dr., 496-8787. TIX \$8 adult, \$6 youth/senior, \$4.25 child (2-12), \$24.50 family (Until Sept. 2).

JOHN JANZEN NATURE CENTRE Fox Dr. Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends, hols 11am-5pm. •ANIMALS AS ARCHITECTS: Weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •NOBLE EXPERIMENT: Until Sept. 1. •DISCOVERY ROOM: An interactive educa-

tional venue dedicated to children and families. Suggested donation \$2. SAT 20 (12:30, 1:30pm): *Tipplers vs. Teetotalers*, 6-10yrs. Introduces children to the temperance movement in Canada.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •SHOWER OF FLOWERS: Featuring New Guinea Impatiens. Until Sept. 8. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family.

ODYSSEUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TransCanada Pipelines Gallery: Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131 www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent. •THE BIRD GALLERY: Mounted birds. Permanent. •FEATURE GALLERY 2: DOMESTIC ART: QUILTS: From the museum's collection. Until Sept. 2. •MONEY/LARGENT: Until Sept. 2. •BIG THINGS: Large sculpture display. Until Labour Day. •A TO Z AT THE MUSEUM: Every SAT (9 am-11am): family-fun drop-in program. Admission is half-price between 9am-11am. •SAT 20: H IS FOR HARRY P S MAGICAL DAY. Follow the clues through the "Great Halls" of the Museum and discover a treasure trove of items mentioned in the Harry Potter books. Join the Science Circle. •SAT 27: I IS FOR INVERTEBRATES: Jay, our resident "Spider-

man" will feature gallery creatures in The Bug Room. •EDMONTON FILM SOCIETY: Movies presented by the Summer 2002 Series: •MON 22: *It Started With Eve* (1941)

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN 28: Edmonton in the past.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. THU 18 (2pm): Fish Tales, shadow puppet show, 3-12 yrs. TUE 23 (2pm): Storybook bingo, 3-12 yrs. THU 25 (2pm): Boats and floats, 6-12 yrs. Pre-register. TUE 30 (2pm): Hand art, 3-7 yrs.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (2pm): Salty sea dogs' book club, 8-10 yrs pre-register. Until Aug. 15. WED 24 (2pm): On Shipwreck Island, 5+ yrs. Pre-register. WED 31 (2pm): Slippery, slimy sea creatures. Pre-register.

CASTLE DOWNS LIBRARY 15379 Castle Downs Rd., 496-7091. WED 24 (2pm): So you want to be a pirate, 5+ yrs. WED 31 (2pm): Scuba duba divers.

CITY ARTS CENTRE 10943-84 Ave., 496-6955. Belly dancing classes for ages 8-12 and 12-18 yrs.

GRANT MACLEAN COLLEGE Jasper Place Campus, 10045-156 St., 497-4303. •Children's theatre classes, 9-12 yrs. July 29-Aug. 2.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. THU 18 (2pm): Ahoy Mateys, 8-12 yrs. Pre-register. TUE 23 (2pm): Shiver me

timbers, 8-12 yrs. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Baby Laptime, 1-2 yrs. Pre-register. SAT 20 (2pm): On s'a-muse en vagues, 6-10 yrs. Pre-register. WED 24 (2pm): Boats and floats, 6-12 yrs. Pre-register. WED 31 (2pm): Shiver me timbers—a pirate's life, 5+ yrs. Pre-register.

INDIGO South Edmonton Common, 1837-99 St., 432-4488. •Every SAT (11am-3pm): Sizzlin' summer crafts for kids.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every WED (7-7:30pm): Family funtime, all ages. Until Aug. 28. THU 18 (2pm): Nature's water treasures, 6+ yrs. Presented by the John Janzen Nature Centre. TUE 23 (2pm): Boats and floats, 6-12 yrs. TUE 30 (2pm): Around the world in 60 minutes, 7-13 yrs.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every THU (7pm): Family storytime, 3+ yrs. (No program Aug 8.) Until Aug. 29. TUE 23 (2pm): Seaside sea serpents, 5+ yrs. TUE 30 (2pm): On Shipwreck Island, 5+ yrs.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. TUE 23 (2pm): Fish tales, shadow puppet show, 3-12 yrs. WED 24 (2pm): A pirate's life for me, 4+ yrs.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. THU 18 (11:30am): Reading circle, 8+ yrs. Drop-in. THU 18 (2pm): Scuba dooba dooba doo, 7+ yrs. FRI 19 (2pm): Fishy scales and deep sea tales, 6+ yrs. TUE 23 (2pm): Barnacle Bill the sailor, 8-12 yrs. WED 24 (2pm): Family storytime fun. Drop-in. THU 25 (11:30am): Reading circle, 8+ yrs. Drop-in. THU 25 (2pm): Pirate's pets are feathered friends. FRI 26 (2pm): Shiver me timbers, a pirate's life, 5+ yrs. WED 31 (2pm): Family storytime fun. Drop-in. MON 29 (2pm): Penguin party, 5+ yrs. TUE 30 (2pm): Anchors away.

MULTIPLE SCLEROSIS SOCIETY 471-3034. MS Kids' Kamp for children 6-12 years-old. Pre-register.

PENNY McKEE LIBRARY Abbottsfield

Mall, 3210-118 Ave., 496-7839. WED 31 (2pm): Boats and floats, 6-12 yrs. Build a boat, hope it floats.

PROFILES PUBLIC ART GALLERY Perron Street, St. Albert, 460-4310. •Every SAT (1-4pm): Youthventures: Drop-by program for youth ages 12-16. Outside Profiles Public Art Gallery until Aug. 24. \$4 each. THU 18 (1:30-2:30pm): Parent and Pre-schooler Program. "Neigh" said the horse. \$4/child. Pre-register. TUE 13, THU (1:30-2:30pm): Parent and Pre-schooler Program. "Bahh" said the sheep. \$4/child. Pre-register.

RIVERBEND LIBRARY 460 Riverbend Sq. Rabbit Hill Rd., Terwilliger Dr., 944-5311. SAT 20 (2pm): Scuba duba divers. Pre-register. SAT 27 (2pm): Extreme crafts on the high seas, 7-12 yrs. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (10:15-10:45am): Time for twos. Pre-register. SAT 29 (10-11:30am): Summer meet of Senior stamp club.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every WED (4pm): Japanese Calligraphy, 8-14 yrs. Pre-register. •Swashbuckling Summer Fun, 4-12 yrs. 1 Aug. 31. THU 18 (2pm): Flying fish craft, 4-12 yrs. Pre-register. SAT 20 (1:30-2pm): Edmonton Trappers visit. THU 25 (2pm): Beaded keyrings, 9-14 yrs. Pre-register. SAT 27 (2pm): Ahoy Mateys, 8-12 yrs. Pre-register. TUE 30 (2pm): Boats and floats, 6-12 yrs. Pre-register.

STRATHCONA LIBRARY 8331-104 St., 496-1828. THU 18 (2:30pm): Boats and floats, 6-12 yrs. Pre-register. THU 25 (2:30pm): Shiver me timbers, a pirate's life, 5+ yrs. Pre-register.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. •Every SUN (1-4pm): Zoo Sunday: TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17)/senior, \$19 family. Until Oct 14.

WOODCROFT LIBRARY 13420-114 Ave.

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na0718

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na0718

FEMALE dancer with back up vocal or rap skills for professional recording female group. Must be serious about a music career. don@geniegirls.com

na0718

Interested in promoting your music to local Film & Television productions? Call Donald @ Media Buddha, 732-4809

na0711

Serious Singer Songwriter needed for original hard rock band. Want to get started NOW. Call Peter @ 990-6806.

na0704

Female vocalist, 27, talented but seeking experience to sing back-up for upbeat band. Ph Annie 428-2132 or 425-7243.

na0711

Experienced piano instructor/ vocalist looking to teach and/or do gig/band work oreo_spud@hotmail.com or (780) 919-9723.

na0711

Female a-cappella group seeks First Soprano and Second Alto. Trained voice + good reading skills required. Regina 433-9594.

NA0627 (3wks)

THE INTERNATIONAL SONGWRITING COMPETITION IS NOW ACCEPTING ENTRIES! FOR MORE INFO AND TO ENTER: www.songwritingcompetition.com

na0607

Vocalist needed (M/F) to complete established original band. Talent and good looks essential. Infl: Ride, My Bloody Valentine, Radiohead, Stone Roses, The Verve. 424-2775.

na0704

Serious band members needed: drums, bass, keyboards. Website http://www.imageswim.com/pocketuniverse/index.html - If our style fits yours call 940-4042/940-0507.

na0627

Need drummer w/ prof. attitude for alt band. Infl. Portishead and Tool. Serious inquiries only Kristy 437-6223.

na0620

Experienced drummer wanted for '70s-'80s rock. Call Dave @ 465-9799.

na0627-0704 (2 wks)

musicians

Call to Canadian professional musicians: Tour to European World Music Festivals The Canada Council for the Arts has launched Eurotour '03, a competition for Canadian world music artists including artists who merge elements of other genres of music such as folk, jazz, musique actuelle, electronic, turntable art, fusion of music and spoken word. Selected musicians will perform at key world music festivals in Europe for June 2003.

http://canadacouncil.ca/grants/outreach for application form and guidelines. Submission deadline 1 August 2002.

na0704

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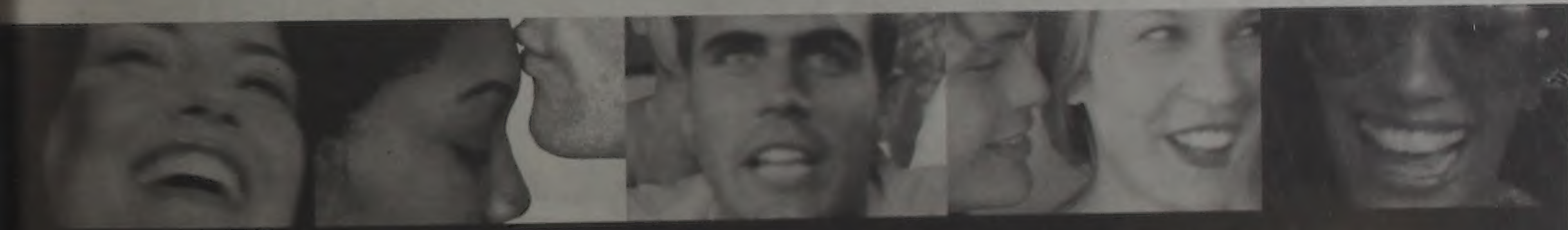
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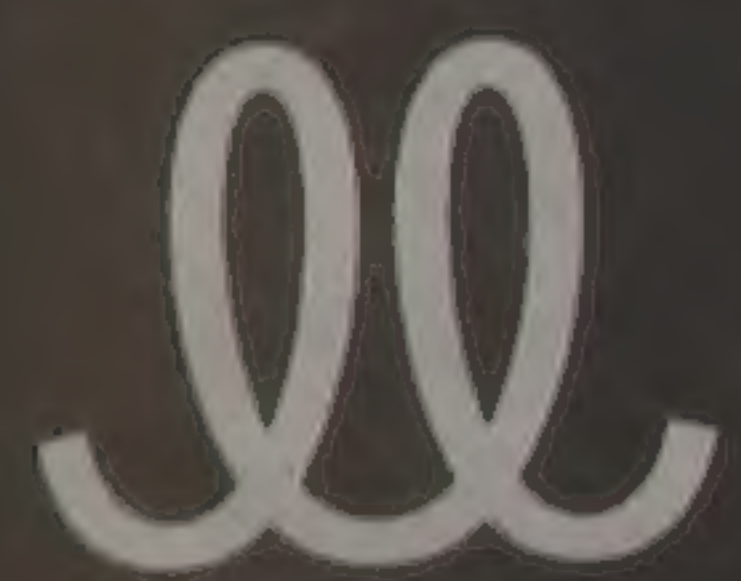
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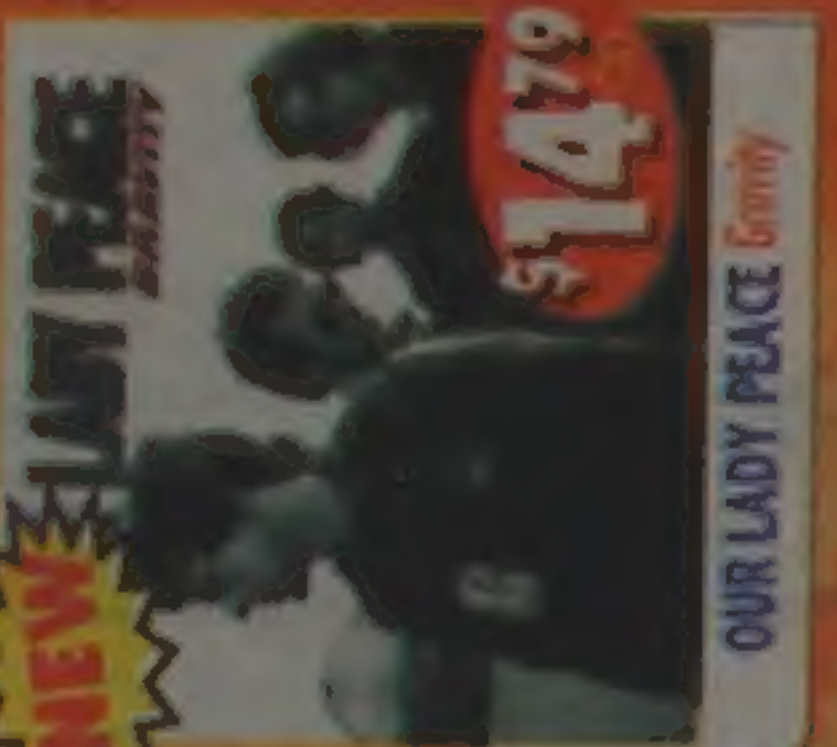
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